

VĀSTUSĀRA PRAKARAṆAM

—ṬHAKKURA FERU

A Prakṛt treatise on Vāstuśāstra

ENGLISH TRANSLATION

—Dr R P Kulkarni

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Foreword

In the 13th century A D Thakkura Feru has written this book - *Vistusāra Prakaraṇam*, in Prākṛt language, (Jain-Mahārāṣṭrī) Such a book on Architectural Science in Prākṛt language is very rare Thakkura Feru is well versed in various sciences like Jyotiṣh, Mathematics etc. The book gives information regarding the Architecture of houses temples & the examination of a Jina idol

The book has been translated with an exhaustive introduction & the valuable notes in English in between by Dr R P Kulkarni. The blocks of designs, figures & tables have been inserted for clear understanding, with reference to the stanzas under consideration. His labour involved in preparing the sketches for the blocks is certainly admirable. In order to widen the field of usefulness of the book Dr Kulkarni, who is considered to be an expert in the subject, has translated it into English.

Though the science of architecture has thoroughly advanced and a considerable number of treatises have been published, the curiosity of what has been stated in the Ancient Indian books, remains, because historically, through the ages, architecture has been the material record of man's intellectual evolution. Only a few countries possess such architectural heritage, richer than that of India.

I hope the book will be useful to those architects & builders who are interested in knowing the architecture in Ancient India, & in carrying out the research in the subject

It is needless to thank Dr V S Tamhankar Director, Jnana-Prabodhini for his encouragement & invaluable suggestions from time to time

Our thanks are due to the Indian Council of Historical Research for the financial assistance they have extended in bringing out the publication of this book

We also thank Shri G G Barve the manager Ved-Vidya Mudranalaya for the nice printing of the book & that too within the limited time.

M V Mahashabde
Santrika
Jnana Prabodhini Pune

INTRODUCTION

A small and concise treatise on Vastusastra titled 'Vastusara Prakaranam' was written by Feru Chandra Thakkura in the Samvat year 1372 (A D 1216). The book is written in Prakṛt language. The author according to colophon, was a resident of a fortified town called Kannana Thakkura. Feru belonged to Sridhandhakula gotra of Śrīmalakula and was a member of Khara tara Gaccha of the Śvetāmbara Jainas. He was in the service of Sultans of Delhi. He may have served under Alauddin Muhammad Shihabuddin Umar, Qutubuddin Mubarak Shah and possibly of Ghiyasuddin Tughluq.

His native place was Kannana known to Jain Sanskrit literature as Kanyanayana, a place of pilgrimage. This place is known today as Kaliana (Lat 28° 33' N Long 76° 12' E) near the town Dadri in Mahendraghar District of Haryana state.

The author Thakkura Feru has written number of books on different subjects besides Vastusastra. His known works are

- i) Kharataragacchalamkara, Yugapradhanacatuḥpadika
- ii) Vastusara Prakaranam
- iii) Jyotisasara
- iv) Gaṇitasara
- v) Dhatupaṭṭi
- vi) Dravyaparīkṣa.
- vii) Ratnaparīkṣa

The subjects dealt by him vary from Civil Engineering Mathematics to Examination of gems. It is therefore obvious that the author should treat the subject in a text book fashion, such that all the essential information on the particular subject is covered in the book. The best feature of all these books is lucid and clear presentation of the subject under consideration. It is mentioned in the book Ratnaparīkṣa that Thakkura Feru wrote the book for his son Hemapala. This is an additional evidence that the books are written as text books.

Almost all the available treatises on Silpaśāstra are written in Sanskrit, the chosen language for scholarly work. The contemporary treatises like Samarāṅga Sūtradhara (11th century), Aparājita-precha (12th to 13th century), Manasara (14th century) etc. are written in Sanskrit. The present book under study is the only one which is written in Prakṛt. The book is unique in this respect. Even as late as 15th century the architect Mardana has written his books on Vāstuśāstra like Prāsīda Maṇḍana Rupamaṇḍana etc. in Sanskrit language.

Prakṛt language is of four main types namely, Mahārāṣṭrī, Pañcābī, Śaurasenī and Māgadhī. Literature of Svetāmbara Jains is in Jain Mahārāṣṭrī. It is known that at the time of Chandragupta Maurya (by the end of the 4th century A.D.) there was a famine of very long duration in Magadha. At that time some Jain people, with Bhadrabāhu as their leader, came and stayed in South India. The Mahārāṣṭrī Prakṛt that they had used is called Jain Mahārāṣṭrī. The disciples of Bhadrabāhu then travelled throughout India for spreading their religion. Mahārāṣṭrī Prakṛt also spread with them throughout India. This is the language used by Jainas at the time of Thakkura Feru and hence he may have written the book in Prakṛt.

Feru Thakkura was not a śthapati or a sūtradhara and building temples houses etc. was not his call of business. The book is written like a text book rather than a treatise giving details of construction practice of different types of structures. He does not give opinions of different architects on different styles of construction of temples houses etc. The author prefers to give information on certain main aspects of buildings and temples in a clear and lucid manner without delving into the details. He has taken some of the information, without any change, from Bṛhat Samhitā. Information regarding auspicious and inauspicious times for beginning the construction of a house or the time of first entry into it as well as of Āyā, Vyāyā, constellation and others, which is more akin to Astrology, is given by him by following the tradition in vogue at his time. The author must however, be given credit that whatever information he has given is clear without any confusion and the importance of the

book lies in this clarity of presentation of subject matter and the clarity is that of a text book.

The author did not give details of construction that a practising engineer would have deemed necessary to be included in a book. He described general dimensions of different parts constituting a temple but has avoided completely the mention of rekhas and kalas that are described while giving the details of the tower of a temple. Either the author is not well versed in this important but purely technical part of the tower of a temple or that the standard of the book is purposely kept low as this subject is to be taught to his son and possibly Jain students. It would definitely have been better if the author would have given information about rekhas and kalas in his usual clear style. It would have increased the value of this book.

A brief description of the subject dealt by the author is given below

The author has mentioned at the outset that he has dealt with only three subjects namely, construction of houses examination of Jina idols and construction of temples. He has arranged the subject methodically. The first step before a house is to be constructed is to examine the soil to be used as the foundation of the building. Three numbers of soil tests are given to ascertain the suitability of the soil as a foundation for the house.

A pit of 45.6 cms in length, width and depth is to be dug. The soil removed from the pit, is replaced back in it and is compacted. If some of the soil remains after completely filling the pit then it is the best soil for foundation purpose. If all the quantity of the soil that was removed from the pit is required to fill it to the ground level then it is a medium type of soil. If the pit could not be filled up even after adding all the soil removed from the pit then the soil is having poor density and should be rejected as a foundation soil for a building.

It appears that this method of testing of soil was known at Vedic period also. A passage from satapatha Brahmana confirms this. "Now he digs the pit. He places soil towards East. Now

he is adding the soil back to the pit. Now after reciting a mantra he presses the soil so as to make it strong. He presses the soil so much that the top of the soil is either in level with or somewhat higher than the surrounding ground. If the level of the soil pressed in the pit is higher than the ground then it becomes godlike, it means that the pit becomes divine' (3.6.1.16-18)

The strength of soil on the basis of its density is assessed by this test. If the natural density of the soil is more than its compacted density then such a soil is strong enough to bear the load of the structure. Otherwise it is to be rejected as a foundation soil.

The next test gives the idea of the suitability of soil depending on its permeability characteristics. In modern terminology the soil is suitable as a foundation material if it is neither water absorbing nor very permeable. Highly plastic clays and sandy, gravelly soils are rejected as foundation material by this test.

The third test is meant to ascertain the fertility of the soil rather than its strength. If a seed after sowing sprouts within three days then it is a superior soil. If it takes five or seven days for sprouting then the soil is of medium and low quality respectively. As agriculture was the main activity at that time and even a Jain monastery should have a fertile land nearby for its sustenance, this test is also essential.

The dimensions of houses for a king, queen, king's brothers, prime minister, Royal astrologer and Royal physician are given. These dimensions are taken from *Bṛhat Samhitā*. It is a matter of consideration that all the five types of houses for the residence of a queen are of smallest dimensions in comparison to houses meant for other dignitaries. The dimensions of the biggest house of a queen are 30 hastas wide and 33 3/4 hastas long (13 and 14 1/2 meters respectively). The dimensions of the smallest house are width 2 3/4 meter and length 3 meters. It is a house or a pigeon hole! The house of a Śūdra or of an Antyaja is bigger than this house.

The formulae to determine Āya, Vyaya, Rāśi, Nakṣatra etc. of a house are given in a clear manner. Determine these factors for a house to be built and compare them with similar factors

from the horoscope of a would be house-owner and from their comparison one is to predict the auspicious or inauspiciousness of a house in the same manner as it is done for the intending bride and bridegroom. These calculations and predictions come under the pervue of astrology. But this aspect of dimensioning a house must be known to every engineer and he could not afford to neglect it. Every treatise on Śilpaśāstra includes this information. Hence even in this small text-book Feru Thakkura had given this information in detail. It may be noted that formulae to determine these factors are different as mentioned in different treatises but it could be assumed that the author had given only those formulae which were generally in vogue at his time and place.

The rules regarding Vedhas as well as instructions about building a house are sound and give the idea of the progress made in constructing a building.

The second chapter is on examination of a Jina idol. The information about dimensions of the idol and that of its retinue is very clearly given so that even a novice in this art could understand whether a given idol is according to the prescribed dimensions or not. The clarity of information is admirable.

The third chapter deals with the construction of a temple. A rule for depth of foundation is given. The foundation of a temple should be upto massive rock or upto ground water table, whichever occurs earlier. As the invention of pumps for dewatering was not made at that time, the depth of a foundation will have to be limited to the ground water table unless the rock is met with earlier. *Generally, the site of the temple is located such that rock is available at a shallow depth and water table is below it.* In case of temples in South India, these are founded on rock. Temples are built of stones. A stone quarry nearby with small height of overburden is economical. This is another reason for searching a site for a temple where rock is available at shallow depth. Other methods of excavating rock say by applying levers or by burning wood are applicable only to rock lying above water table. Another reason is that gun-powder that may have been used for excavating stones is useful only above water table.

It is, therefore, a sound advise that the foundation of an important building like a temple should preferably rest on rock which is above ground water table. In North India where the rock level is deeper and ground water table is available at shallow depth the land being of Anūpa type, foundation of a temple will have to be taken only upto ground water table and not below it.

The dimensions and relative proportions of different constituent parts of a temple like plinth, wall, tower, flag and flagpole etc. are given very clearly. The vertical as well as horizontal mouldings (bhadrā, rathā, prathirath, etc.) of the temple are given. The book ends with the information of the author and the date of completing the book.

This treatise was first published in the year 1946, its publisher being Chandanasagar Jñānabhāṇḍāra of Vejpura (Panchamahāl). In its Gujarati preface it is mentioned that the great Jain Savant Shrimad Anandasāgara Surīśvarajī Maharajāsīri had first prepared the first press copy of the book. Mumshri Chandana Sagarajī obtained this press copy and also collected the manuscript copy of this book from Amarchand Mukhandbhai of Surat and then published it after editing. The book contains the original treatise in Prakṛt. I have used this book for the purpose of translating it into English.

Shrimad Jinavijaya Muni later published all the known works of Feru under the title 'Thakkura Feru Viracita-Ratnaparikṣādi-sapta-grantha-sangraha' in the Rajasthan Oriental Series from Jodhpur, in 1961.

Hindi translation of this treatise was published by Pt Bhagavandas Jain. I have translated the book in English so that at least this small treatise on Indian Architecture may be known to a large public. As it is there are very few books in English written on this subject.

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Nashik

30th April 1987

Aksayya Tṛtiya

R P Kulkarni

VĀSTUSĀRA PRAKARAṆAM

TABLE OF CONTENTS

Subject	Gāthā	Page
CHAPTER I		
CONSTRUCTION OF HOUSES		
Obeisance	1	1
Description of subjects dealt with	2	1
Soil tests	3-5	1-2
Method of finding main directions	6	2
Construction for drawing a square	7	3
Construction for drawing an octagon	8	4
Properties of soil	9-10	5-6
Method of Locating a Śālya	11-18	6-8
Auspicious and inauspicious times to begin the construction of a house	19-39	8-16
Dimensions of palaces	40-43	18
Dimensions of houses of common men according to their castes	44-45	20
Definitions of different constituent parts of a house	46-48	20-21
Definitions of different length measures	49-50	21-22
Formulae for Āyā, Vyāya etc.	51-64	22-25
Definitions of different constituent parts of a house	65-69	26-27
Types of one room houses	70-74	27-28
Types of two room houses	75-96	28-36
Description of eight numbers of houses beginning from Surya	97-104	36-40

Subject	Gathā	Page
Names of other single room houses	104-105	40
64 circular palaces	106	40
Locations of different functional parts of a palace	107-108	41
Location of main gate	109-112	42-43
Comparison between a residential house and a shop	113-114	44
Information on Vedhas	115-125	44-47
General rules of construction of a house	126-158	48-59

CHAPTER II

EXAMINATION OF AN IDOL

Introduction	1	50
Dimensions of a sitting and standing Jina idol	2-25	60-66
Dimensions of the retinue	26-38	67-71
Examination of an idol	39-54	71-75

CHAPTER III

CONSTRUCTION OF A TEMPLE

Introduction	1	76
Depth of foundation	2	76
Plinth	3-4	76-77
Types and names of temples	5-11	77-79
Horizontal mouldings, Bhadra, Ratha etc	12-17	79-80
Maṇḍovara	18-19	81-82
Thickness of walls	20	82
Dimensions of a temple	21-23	83
Ornaments of a tower, Ūruśruga etc	24-25	84

Subject	Gāthā	Page
Āmalasūtra	26-28	84 85
Śukanāsa	29-30	85-87
Trees suitable for construction of temples	31	87
Inauspiciousness of temples depending on the depth of foundation and type of the tower	32	87
Dimensions of golden image	33	87
Flagpole and flag	34-35	88-89
Door	36-38	89
Dimensions of an idol in comparison to that of a temple	39	90
Height of eye-sight of different idols	40 44	90-92
Locations of different idols	45 47	93
Jagatī	48	93
Arrangement and dimensions of different Mandapas	49 51	93 95
Accessories of a temple	52 55	95-97
Arrangement of 24 52 etc nos of Jina temples	56 60	97-98
Description of a temple to be used in a house	61 68	99-100
Information of the author	69-70	101
APPENDIX I		102-103
APPENDIX II		104-105

LIST OF FIGURES

Fig No	Description	Page
1 1	Method to fix cardinal points	3
1 2	Method of giving layout of a square with sides towards the main directions	4
1 3	Method of giving layout of an octagon	5
1 4	Locating śālya in the ground	6
1 5	Vatsa-cakra	11
1 6	Eka-śālas (1 to 16)	29
1 7	Dvi-śālas (1 to 16)	31-34
1 8	Dvi śālas (1 to 8)	37-40
1 9	Arrangement of śālas with different functions in a palace	42
1 10	Locations of doors	43
1 11	Vastupuruṣa	47
1 12	Vāstupadamandala (of 100 houses)	48
1 13	Correct and faulty constructions	50
1 14	Two types of pillars	51
1 15	Shapes of houses to be avoided	53
1 16	Navaranga Mandapa	56
2 1	Idol in sitting position	61
2.2	Idol of nine Tāla height	62
2 3	Mouldings of a lion scat	68
2.4	Measurements of different parts constituting a Jina idol with retinue	69

F g No	Description	Page
3 1	Typical mouldings of a pl nth	77
3 2	Horizontal mouldings bhadra upbhadra etc of a temple	79
3 3	Typical mouldings of a wall (mandovara)	81
3 4	Proportions of walls of a sanctuary	82
3 5	Mouldings of Amalasara	84
3 6	Plan and elevation of a typical temple	86
3 7	Flag	88
3 8	Locations of eye-levels of different idols	91
3 9	Plan of a Sandh ra temple having a sanctuary and a gudhamandapa	94
3 10	Divis ons of a p llar	96
3 11	Mouldings of a Stūpi	97

CHAPTERS ON ESSENTIALS OF BUILDING ARCHITECTURE BY THAKKURA FERRU SON OF A GREAT DEVOTEE OF JINA NAMED CANDRA

सयलसुरासुरविद दसणवण्णाणुग पणमिउण ।

गेहाइ- वरथुसार सल्लवेण भणिस्सामि ॥ १ ॥

I descr be briefly (construction of) houses and other structures after offering obeisance to gods and asuras who are proficient in different systems of philosophy and are omniscient (1)

इगवन्नसय च गिहे विवपरिक्खस्स गाह तेवन्ना ।

तह सत्तरिपासाए दुगसय चउहुत्तरा सब्ब ॥ २ ॥

The information on building of houses is given in 151 stanzas on examination of idols in 53 stanzas and in 70 stanzas information on temple architecture is given There are 274 stanzas in total (2)

Two Tests for Examining the Suitability of Soil as Foundation are Given

चउवीसगुलभूमो खणवि पुण वि सा गत्ता ।

तेणव भट्टियाए हीणाहियसमफला नेया ॥ ३ ॥

A pit of 24 angulas (length , breadth and depth) is dug and that pit is filled back by the same soil (that was taken out of the

dit) If the pit is not filled then (that ground) is less rewarding: (if the pit) is completely filled then it gives medium reward and if some soil remains after its complete filling then it (i.e. the soil) gives ample reward (3)

अहं सा भरिय जलेण यं चरणस्य गच्छमाणं जां सुसइ ।

तिं दु इयं अगुलभूमो बहममज्झमउत्तमा जाण ॥ ४ ॥

The pit is filled (brimful) with water and if the level of water is decreased by three, two (or) one angula by the time one walks hundred steps (away from the pit and then back to it) then that soil is bad, medium and good respectively (as foundation soil) (4)

सियविष्णि अरुणलत्तिणि पीयवहसो अ कसिणसुद्धी अ ।

मट्ठियदण्णपमाणा भूमो निय निय दण्णसुखयरो ॥ ५ ॥

इति भूमिपरीक्षा

White soil (is meant) for brahmins, red soil for persons of warrior class, yellow soil for merchants and black soil for śudras. Building sites with soils of given colours ascribed to different castes as above, results in happiness (to them). (5)

End of examination of soil

Method to determine Main Directions

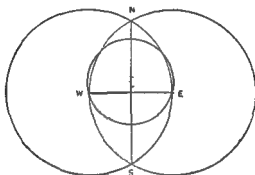
समभूमिं दुरकरवित्थरिं दुरेहं चकस्स भग्गिरवित्थक ।

पदमतं छायागमं जमुत्तरां अद्धि उदयत्थ ॥ ६ ॥

Draw a circle of two hasta diameter and two of twice the diameter on a level ground and fix a peg of 12 angulas length at its centre. The shadow of the peg during rising and setting (of the sun) where it touches the circle are the west and east directions respectively. The line drawn perpendicular at the centre gives south and north directions (6)

[Exactly similar description of obtaining the four directions is given in Kālyāṇa Sūtras (1 2-3). Kālyāṇa's date is 400 A.D. But this method of obtaining directions was known to Baudhāyana (800 B.C.) and was supposed to be so common that he has not explained this or any other method in his Sūtras see fig 1.]

It may be noted that this method of obtaining the east and the west directions is not accurate. As the sun moves 47° degrees in six months : i.e. $23\frac{1}{2}^\circ$ in south and $23\frac{1}{2}^\circ$ in north direction from the equator, the shadow of the gnomon is not exactly at the east and west directions unless this procedure is followed on a day when the sun divides the day and night in exactly 12 hours at a location where the directions are being obtained. The correction is small and hence may have been neglected by the author.]



(Fig 11)

Method of giving layout of square and octagonal structures

समभूमीति इडीए वट्टति अट्ठकोण कवकडए ।

कुण दुदिसित्तरगुल भज्झि तिरिय हत्यचउरसे ॥ ७ ॥

Draw an octagon circumscribed by a circle of one hasta width (diameter). The lines joining alternate angles directed towards subdirections of the octagon makes a square of 17 angulas sides.

(7)

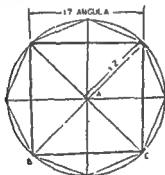
[This is the construction to give a layout of a square with sides towards main directions. A circle with two diameters along the east and west directions and along the south and north directions is obtained as given in stanza 6 above. Bisecting the four right angles made by the diameters, one could draw another two diameters which are at right angles to each other. Eight points are obtained on the circumference which are towards main and sub-directions. By joining these points an octagon is obtained,

This is very elegant method of obtaining a square with its sides at four main directions. Pythagoras theorem is used.

In $\triangle ABC$, $AB = AC = 12$ angulas and $\angle BAC$ is a right angle (see fig 12)

$$BC^2 = AB^2 + AC^2 = 288$$

$$BC = 17, \text{ [accurately } BC = 16.97 \text{ angulas]}$$



STANZA 7

(Fig 12)

चउरसि विव विव दिसे बारस भागाउ भाग पणमज्जे ।

कुणेहि सइय तिय तिय इय जायइ सुइ अट्ठस ॥ ८ ॥

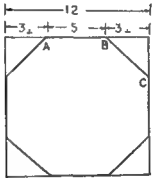
इति भूमिसापना ।

Divide each side of the square into 12 parts. Leave $3\frac{1}{2}$ parts on both sides of each corner and obtain five central parts (of each side). An accurate octagon is obtained by joining these points (8).

[The construction to draw an octagon with its angles towards cardinal points, is known. Now the method to draw an octagon with its sides towards the cardinal points is described Fig 1.3]

The length of all sides of the octagon is not accurately $\frac{5}{12}$ th part of the square. The length of side AB is five parts but the length of side BC is $\sqrt{(3.5)^2 + (3.5)^2} = 4.9497$ parts.]

Here ends information on methods to give layouts



STANZA 8

(Fig 1.3)

The Properties of Good Soil are Described

दिशतिग वीयप्पसवा चउरसाऽवम्मिणी अकुट्टा य ।
अवकल्लर भू सुहया पुब्बेसाणुत्तरबुवहा ॥ ९ ॥

That ground is auspicious, in which seeds sprout within three days which is of square shape, non fissured, without salya and with water flowing (i.e sloping) towards east, north west or north directions (9)

वम्भइणी वाहिकरी ऊसर भूमोइ हवइ रोरकरी ।

अइकुट्टा मिच्चुकरी दुयखकरी तह य ससत्ता ॥ १० ॥

इति भूमिलक्षणम् ।

Soil with warma forebodes sickness unfertile soil leads to poverty, fissured soil causes death and the one with salya brings distress (to the owner of the house) (10)

End of characteristics of Soil

Method to locate Salya in the Ground

ब क च त ए ह ॥ पञ्जा इ अ नवण्णा कमण लिहियत्वा ।

पुट्वाइदिसासु तहा भूमि काऊण नव भाए ॥ ११ ॥

The ground (on which the house is to be built) is divided into nine (square) parts and the nine letters B, K, C, T, E, H, S, P and J are written (in them) in clockwise direction beginning from the east (11)

N E P	EAST B	S-E K
NORTH S	CENTRE J	SOUTH C
N-W H	WEST E	S-W T

STANZA 12

(Fig 14)

अहमतिऊण खडिय विहिपुव्व कन्नाया करे दाओ ।

आणाविज्जइ पण्ह पण्हा इम अखरे सत्त ॥ १२ ॥

Place white earth in the hand of virgin a according to the ritual (i.e. praying with a formula, *Aum Rhim Sam Aim namo*

Vagvadin] mama praśne Avatara, Avatara ') Let the girl ask some question, a part of the ground has a salya depending upon the initial letter of the question (12)

बप्पण्हे नरसल्ल सड्ढकरे मिच्चुकारग पुण्वे ।

कप्पण्हे खरसल्ल अग्गीए दुकरि निवडड ॥ १३ ॥

If the question ■ with B as initial letter then in the east (quarter of the ground) at a depth of 1 1/2 hastas, there ■ a nara śalya (bone, skull etc of a man) which (if not removed) may lead to death (of the owner) In case of K question (i-e question with initial letter K is uttered by the virgin) then in the south east (corner of the ground) at the depth of two hastas, there is a bone of an ass which (if not removed) may bring punishment from the king (13)

जामे चप्पण्हेण नरसल्ल कडितलम्मि मिच्चुकर ।

तप्पण्हे निरईए सड्ढकरे साणु सल्लु सिसुहाणी ॥ १४ ॥

In case of C question in the south direction, there is a bone or a skull of a man at a depth of mid height of the man it leads to death In case of T question in the south west direction, there is a salya (bones etc) of a dog at a depth of 1 1/2 hastas it portends destruction of the progeny (14)

पच्छिमदिस्सिए पण्हे मिसुसल्ल करदुग्गम्मि पर एस ।

वापति ह पण्हि चउकरि अगारा मित्तनासयरा ॥ १५ ॥

In case of E question in the west direction at a depth of two hastas there is a salya of a child by which (the owner) may be expelled to a foreign country With H question in the north west direction at a depth of four hastas there are burning coals which portends destruction of friends (of the owner) (15)

उत्तरदिस्सि सप्पण्हे दियवरसल्ल कडिम्मि रोरकर ।

पप्पण्हे गोसल्ल सड्ढकरे घणविणासमीसाण ॥ १६ ॥

With I question, in the north direction at the depth of mid-height (of a man), there is a śalya of a brahmin which brings poverty With P question in the north east direction at a depth of 1 1/2 hastas there is a śalya of a cow by which the owner is ruined (16)

जप्पण्हे मज्झगिह् अइच्छाग्-कवाल-केस-बहुसल्ला ।

वच्छच्छलप्पमाणा पायण य हुति मिच्चुकरा ॥ १७ ॥

In case of J question in the middle house, at a depth of chest (of a man) there are much salt skulls hair and other Śalyas which cause death (of the owner) (17)

[The procedure to determine the location of śalyas described here was not in vogue in the 5th or 7th century, as it is not mentioned in either Hayaśirsa Pancaratra (5th century A D) or Brhat Samhitā (of 7th century A D) In these books the procedure to locate śalyas in a ground is different in that it depends upon the time the owner scratches at the time of the layout Isanaśiva-Gurudeva Paddhati (Kriyapada pātala 26 stanza 91 and 92) which is written in the year 1038 A D also gives the procedure as mentioned in Brhat-Samhitā (53 59 61) The procedure of finding śalyas in a ground as given here is described in Śilpa Dīpaka (1 29 39) Rāja Vallabha (1 19-21) Vāvakarma Prakāśa (12 1213 1248) It is to be noted that the locations and depths of śalyas and the consequences if they are not removed are same in all the three books This shows that this procedure became popular after the 11th century]

इअ एवमाइ अग्निवि जे पुब्बगयाइ हुति सल्लाइ ।

ते सध्व वि य सोहिवि वच्छबले कोरए गह् ॥ १८ ॥

In this way the śalyas that are described above and those others that are noticed are to be removed and after ascertaining the strength of Vāta start the construction of a house (18)

Auspicious and Inauspicious Times to Begin the Construction of a House

तजहा— कफ्राइ तिगे पुच्चे वळ्छो तहा दाहिण धणाइतिगे ।

पश्चिमदिसि मीणतिगे मिहणतिग उत्तरे हवइ ॥ १९ ॥

When the sun is in (either of the) three signs of the zodiac beginning from Virgo (i e Virgo Libra and Scorpio) the Vatsa is towards the east direction if it (the sun) is in (either of the) three signs of the zodiac beginning from Sagittarius (i e, Sagittarius, Capricorn and Aquarius) then (the Vatsa) is towards the south direction When (the sun is) in (either of the) three signs of the zodiac beginning from Pisces (i e Pisces, Aries and Taurus), then (the Vatsa) is towards western direction When (the sun) is in (either of the) three signs of the zodiac beginning from Gemini (i e Gemini Cancer and Leo) then (the Vatsa) is in the north direction (19)

[This procedure for fixing the direction of the house front may have been developed with an idea that the serpent Sesa who holds the earth on his head moves one complete revolution within an year The head and tail are in opposit directions This information is given in Raja Vallabha (1 22 24) Vastuvidya (7 1 6) and Śilpa Prakāśa (1 55 57 1/2) Raja Vallabha is a treatise giving the procedure of building of palaces according to the Saurastra school Vastuvidya and Śilpa Prakāśa give south Indian and Orissan traditions respectively This shows that this is a universally accepted procedure for finding direction of the faced of the house depending upon the location of the sun in the zodiac

TABLE I

Sign of zodiac	Month	Direction of limbs of Serpent				Results (Stanza 21)	Stanza 23
		HEAD	BELLY	BACK	TAIL		
Virgo Libra & Scorpio	Bhadrapad Asvin Kārtik	E	N	S	W	Decreases life span of the owner	desolation, struggle, total destruction
Sagittarius Capricorn Aquarius	Mārgaśīrṣa Pauṣa Māgha	S	E	W	N	Brings happiness	Honour increases in wealth, fire hazard
Pisces Aries Taurus	Falgunā Caitra Vaiśākha	W	S	N	E	Decreases wealth of the owner	happiness, sorrow, acquisition of wealth
Gemini Cancer Leo	Jyēṣṭha Āśāḍha Śrāvaṇa	N	W	E	S	Brings happiness	death, loss, possession of money

Table I below gives this information in nut shell

The consequences given for constructing a house in the month of Margasirsa and Falguna portend honour and happiness respectively according to stanza 23 whereas according to stanza 22 the construction of a house should not be started in these months [This is because of difference in the opinions]

गिहभूमिस्तथाए पण दह तिहि- तोस- तिहि दहवखकमा ।

इअदिणसखा चउदिसि सिरपुच्छसमकि वच्छठिई ॥ २० ॥

The ground (meant for) building the house is divided into seven parts (on each side) The Vatsa is for 5, 10, 15, 30, 15, 10 and 5 days respectively in each of these parts (beginning from the north east corner) (The stay of Vatsa in these parts) for these days is for (all the) four directions The head and tail of Vatsa are (always) in the opposit directions (20)

E

	NE	5	10	15	30	15	10	5	S-E	
	5	VIRGO → LIBRA → SCORPIO						SAGITTARIUS	5	
	10							10		
	15							15		
N	30							30		S
	15							15		
	10							10		
	5	TAURUS → ARIES → PISCES						5		
	N-W	5	10	15	30	15	10	5	SW	

W

[see fig 15 According to Bhuvana Pradīpa a treatise on Orissan architecture on the first day of the month Bhādrapada the head of the serpent is towards north-east and it is towards south east on the last day of Kārtika Thus the head of the serpent moves one degree per day]

अग्निमओ आउहरो घणवखय कुणइ पच्छिमो वच्छो ।
 वामो य दाहिणो वि य सुहावहो हवइ नापवो ॥ २१ ॥

when Vatsa is towards the east then it decreases the life span If it is towards west then it decreases the wealth If it is towards right or left sides (i.e. in the south and north directions) then it brings happiness (to the owner) (21)

धनमीणमिहुणकण्णा सकतीए न कीरए गह ।
 तुलविच्छिममेसविसे पुग्धावर-सेस सेस विसे ॥ २२ ॥
 इति मतान्तरे ।

when the sun is in the Sagittarius Pisces Gemini and Virgo then the construction of the house should not be started At the time of the beginning of the construction of the house if (the sun)

is in Libra Scorpio Aries and Taurus then the face of the house should be towards directions other than east and west (i.e. towards the north and the south) (If the construction of the house is to begin in remaining signs of zodiac then they are to face at the east and the west directions) (22)

Here ends difference of opinions

सोयधमिच्छहाणि अत्थ सुख च बलह-उम्बसिय ।
 पूयासवय जम्भो सुह च चित्ताइमासफल ॥ २३ ॥

Depending on the month (of the beginning of the construction of the house) starting from the month of Caitra it results in sorrow acquisition of wealth, death loss possession of money desolation struggle total destruction honour increase in wealth fire hazard and happiness (for consecutive months respectively) (23)

वइसाहे मगसिरे सावणि फागुणि मयतरे पोसे ।

सियपक्खे सुहृदिवसे फए गिहे हवइ सुहरिद्धी ॥ २४ ॥

If the construction of the house is begun in the month of Vaisakha, Margasīrsa Śravana Falguna and according to some in Pausa in the light half of the lunar month and on an auspicious day, then it results in happiness and prosperity (24)

सुहलग्ग चदबले णिज्ज नीमीउ अहोमुहे रिक्खे ।

उद्धमुहे नवस्सत्ते चिणिज्ज सुहलग्गि चदबले ॥ २५ ॥

The digging for foundations (of a building) is to be started at the auspicious moment of the sun's entrance into a zodiacal sign, at the time of the powerful moon and at constellations having a downward motion. The masonry is to be started at the auspicious moment of the sun's entrance into a zodiacal sign at the time of powerful moon and at constellations having upward motion (25)

सवणइपुस्सुरोहिणि तिउत्तरासय धणिद्ध उद्धमुहा ।

भरणिऽसलेस सिपुब्बा म-म- वि कित्ती अहोवयणा ॥ २६ ॥

Śravana Ardra Pusya Rohini, three Uttara constellations (Uttarāṣṭāni, Uttarāśāḍha Uttarābhādrapada) Śatabhīṣa and Dhanistha are the constellations having upward motion. Bharani Āśleṣa three Purva constellations (Purvāṣṭāni, Purvāśāḍha, Purvābhādrapada) Mūla, Magha Visakha and Kṛttikā are the constellations having downward motion (26)

पुब्बुत्तर नीमतले धियअक्खयरयणचग ठविउ ।

सिलानिवेस कीरइ सिप्पोण सम्माणणापुब्ब ॥ २७ ॥

At the bottom of the foundation pit in the north east direction, are laid ghee, sacred rice and five jewels. The engineer-artists are honoured first and then the first stone is laid (27)

भिगु लमो बुद्ध दसमे दिणयइ लाहे बिहण्फई किदे ।

जइ गिहनीमारभे ता वरिससयाउय हवइ ॥ २८ ॥

If the construction of the house ■ begun when Venus is ■ the auspicious zodiacal sign mercury in the tenth place, sun in the eleventh place and Jupiter is in the central place then the life of that house is of one hundred years (28)

दसमचउत्थे गुरुससि सणिकुजलाहे अ लच्छि वरिस असो ।

इग ति चउ ■ मुणिकमसो गुरुसणिभिगुरविबुहम्मि सय ॥२९॥

At the time of beginning the construction of the house Jupiter and Moon are in the tenth and fourth places respectively Saturn and Mars are in the eleventh place then goddess Laxmi stays in that house for a span of 80 years When Jupiter, Saturn Venus Sun and Mercury are in the first third fourth sixth and seventh places respectively, (at the time of beginning the construction of a house) then (goddess Laxmi stays there) for hundred years (29)

सबकुबए रवितहए मगलि छट्ठे अ पचमे जीवे ।

इअ लगकए गहे दो वरिससयाउअ रिदी ॥ २० ॥

If the construction of the house is started at the auspicious time when the Venus is rising, Sun is in the third place Mars is in the sixth place and Jupiter is in the fifth place then the people staying in (that house) remain prosperous for two hundred years (30)

सगिहत्यो ससिलगो गुराकदे बलजुओ सुविद्धिकरो ।

कूरदठम अइअमुहा सोमा मज्झिम गिहारभे ॥ ३१ ॥

When the Moon is in his own house and also at the same time in the first house Jupiter is powerful in the central house, then it ■ auspicious time for beginning the construction of the house as it is very prosperous (to the occupants) If a ferocious planet is in the eighth place then ■ is extremely inauspicious and if a mild planet is (in the eighth place) then it is medium inauspicious (31)

इक्के वि गहे णिच्छइ परयेहि परसि सत्तबारसमे ।

गिहसामिवण्णनाहे अबले परहत्थि होइ गिह ॥ ३२ ॥

Even if a single planet which is in descension and is staying in the foreign house, at ninth amsaka and is also at the seventh or twelfth place (in addition) if the lord of the caste of the house owner is not strong then such a house (of which construction is begun at this time) has to be handed over to another (32)

[The house owner has to sell the house and can not enjoy it]

बभण सुक्क विहप्फइ रविकुज जत्तिय मयअ वइसो य ।

बुहु सुद्धु मिच्छसणित्तमु गिह सामियवण्णनाह इमे ॥ ३३ ॥

Venus and Jupiter are the lords of the brahmin caste, Sun and Mars are of warrior class Moon of merchants Mercury of Sudras and Saturn and Rahu are the lords of non Aryans These are the lords of the house-owner according to the caste (33)

सयलसुहजोयलग्गे नीमारभे य गिहपवेसे य ।

जइ अट्ठमो य कूरो अवत्स गिहसामि मारेइ ॥ ३४ ॥

इति नामनिवेशलग्नम् ।

At the time of beginning the digging of the foundation pit or at the time of (first) entering in the house even if there are all auspicious combinations of planets but a ferocious planet in the eighth place then the house owner may die (34)

Here ends the information on Lagna (moment of the sun's entrance into a zodiacal sign) for the occupation of a house

चित्त अनुराह तित्तर रेवइ मिय रोहिणी अविव्हिकरो ।

मूल हा असलेसा जिट्ठा पुत्त विणासेइ ॥ ३५ ॥

(The first entry in house) when the sun is at constellations Citra Anuradha three Uttarās Revati, Mrgāśīra and Rohini is always prosperous (on the other hand, if it is made at constellations) Mula Ārdra, Āslesa Jyestha, then it portends death of a son (35)

पुष्यतिग महभरणी गिहसामिवह विसाहत्थीनास ।

किस्तिव अगिसमत्ते गिहप्पवेसे अ ठिइ समए ॥ ३६ ॥

The first entry in the house when the sun is at constellation of three Purvas Maghā and Bharaṇī then it leads to the death of the house-owner, at Viśākhā to the death of his wife and at Kṛttikā, it portends destruction (of the house) by fire (36)

तिहिरित्त पारुकुजरवि चरसग्ग विरुद्धजो अ दिण्हण चव ।

वज्जिञ्ज गिहपवेसे सेसा तिहि-वार-लग-सुहा ॥ ३७ ॥

An empty (rikta) lunar day, Tuesday and Sunday, moving auspicious time with opposit conjunction when Moon is feeble (or is in descension or ■ with a ferocious planet) such a time is to be avoided at the (first) entrance in the house. Other lunar days in a week, and lagna are auspicious (37)

किं दुवु भडतकूरा असुहा तिछगारहा सुहा भणिया ।

किंवुतिकोणतिहाले सुहया सोमा समा सेसे ॥ ३८ ॥

If a ferocious planet is in the central second, eighth or in twelfth place of the house owner's horoscope) then it is inauspicious time (for the entry in the house) It is opined that (if a ferocious planet) is at the third sixth or eleventh house then it is auspicious. A mild planet located in the central, third or eleventh house or ■ in a triangle (i.e. making a ninth-fifth conjunction) then it is auspicious. At remaining houses independent of the type of the planet (i.e. ferocious or mild) they are equally auspicious and inauspicious (38)

सुर गिहत्यो गिहिणी चदो धण सुवकु सुरगुरु सुख्ख ।

जो सबलु तस्स भावो सबलु भवे नत्ति सदेहो ॥ ३९ ॥

Sun represents the householder Moon his wife, Venus his wealth and Jupiter happiness. There is no doubt that whichever of the above planets is powerful the house ■ auspicious in that respect (39)

[see table II]

TABLE II

Time for the first entry in the house

Day	Auspicious	Medium	Inauspicious
Sun	3-6-11	9-5	1-4-7-10-2-8-12
Moon	1-4-7-10-9-5-3-11	8-2-6-12	—
Mars	3-6-11	9-5	1-4-7-10-2-8-12
Mercury	1-4-7-10-9-5-3-11	2-6-8-12	—
Jupiter	1-4-7-10-9-5-3-11	2-6-8-12	—
Venus	1-4-7-10-9-5-3-11	2-6-8-12	—
Saturn	3-6-11	9-5	1-4-7-10-2-8-12
Rāhu Ketu	3 6-11	9-5	1-4-7-10-2-8-12

[Figures indicate the number of the house in the house-owner's horoscope]

The Dimensions of Palaces

राया सेनाहिवई अमच्च- जुवराय- अणुज- रणीण ।

नेमित्तिय- विज्जाण य पुरोहियाण इह पचगिहा ॥४०॥

The king, commander-in-chief, minister, crown prince king's younger brothers, queen astrologer, physician and family priest each of them could have five types of houses (40)

एगसय अट्टहिय चउसट्ठि सट्ठि असो अ चालीस ।

तोस चालीसतिग कमेण करसखवित्थारा ॥४१॥

The largest house from king to priest, are of 108, 64 60 80, 40, 30 and three times 40 (i.e. 40, 40, 40) hastas wide respectively (41)

अट्ट छह चउ छह चउ छह चउ चउ चउहोणया कमेणेव ।

मूलगिह वित्थराओ सेसाण गिहाण वित्थारा ॥४२॥

Decrease the width of the largest house by 8 6, 4, 6 4 6 4, 4 and 4 hastas to obtain the widths of the remaining four types of houses of king to priest respectively (42)

चउ छच्च अट्ट तिय तिय अट्ट छ छ छ भागजुत्त वित्थराओ ।

सेसगिहाण य कमसो माण दीहत्तणे नेय ॥४३॥

Addition of fourth sixth eighth third third eighth sixth sixth sixth and sixth part of the width of the largest house (to the width from king to priest) gives their lengths respectively For other four types of houses (for king to priest) decrease the largest length by the same figures as mentioned for widths above (43)

[see table III]

TABLE III
Dimensions of Houses (Hasta)

Type	King $L = 11/4w$	Army Chief $L = 11/6w$	Minister $L = 11/8w$	Crown Prince $L = 11/3w$	Younger brothers $L = 11/3w$	Queen $L = 11/6w$	Astrologer $L = 11/6w$	Physician $L = 11/6w$	Priest $L = 11/6w$
	Width		Length						
Largest	108 135	64 74 2/3	60 67 1/2	80 106 2/3	40 53 1/3	30 33 3/4	40 46 2/3	40 46 2/3	40 46 2/3
Medium	100 125	58 67 2/3	56 63	74 98 2/3	36 48	24 27	36 42	36 42	36 42
Lesser than medium	92 115	52 60 2/3	52 58 1/2	68 90 2/3	32 42 2/3	18 20 1/4	32 37 1/3	32 37 1/3	32 37 1/3
Small	84 105	46 53 2/3	48 54	62 82 2/3	28 37 1/3	12 13 1/2	28 32 2/3	28 32 2/3	28 32 2/3
Smaller	76 95	40 46 2/3	44 49 1/2	56 74 2/3	24 31	6 6 3/4	24 28	24 28	24 28

Dimensions of Houses for Common men of four Castes

वराण चउक्क गिहेसु वत्तीस कराइ चित्थरो भणिओ ।

चउ चउहीणो कमसो जा सोलस अत जाईण ॥४४॥

In case of houses of four castes, the width of the brahmin's house is 32 hastas. It is decreased by four hastas with lower castes in that order so that (the width of the house) of the sudra is 16 hastas (44)

वसमस-अट्ठमस सइस-चउरस-चित्थरस्सहिय ।

दोह सव्वगिहाण य विय खत्तिय-वइस-सुहाण ॥४५॥

इति स्थापना ।

The tenth eighth sixth and fourth part (of the width) is added into the widths of the respective houses so as to obtain the lengths of the houses of brahmins members of warrior class, merchants and Sudras (45)

Here ends establishment of Houses

[This information may have been taken from Brhat Samhita 53 4-13]

TABLE IV

Caste	Brahmin	Warriors	Merchants	Sudra	Antyaja
Width	32	28	24	20	16
Length	35-4 3/4	31 12	28	25	20

Note - All dimensions are in hasta and angula measures]

Definitions of Different Constituent Parts of a House

ज दोहवित्थराई भणिय त सयलमूल गिहमाण ।

सेसमलिद जाणह जहत्थिय ज बहोक्कम्म ॥४६॥

The lengths and widths quoted above are the dimensions of the principal house. Whatever ■ remaining portion, where outdoor activities are carried out is called alinda (46)

ओवरय सालकनओवराईय मूलगिहमिण सध्व ।

अहमूलसालमज्जे ज वट्टइ त च मूलगिह ॥४७॥

इति मूलगृहाणा भूमिसह्या ।

A room with one side open (owari), a side room and (varai) all of these constitute the principal house. Those parts of the house which are inside the principal Sala that all is the principal house (47)

Here ends information on constituent parts of a house

Temples, palaces, lakes defence walls, clothes and fields are measured by this hasta The dimensions of a house (of a common man) are measured by (the length unit of) the hasta of the houseowner (50)

Information on Āya Vyāsa etc

गिहसामिणो करेण भित्तिविणा मिणसु वित्तर दोह ।

गुणि अटठहि विहत्त सेस घयाई भवे आया ॥५१॥

Measure the length and width of the house (to be built) leaving the dimensions of walls by (the length unit of) the hasta of the houseowner Divide their multiplication by eight the remainder is Āya (of that house) (51)

[The length and width of the house are measured from the inner parts of walls for these calculations]

धय-धूम सीह साणा विस छर गय धल-अट्ट आय इमे ।

पुष्पाद्-धयाद्-ठिद् फल च नामाणुसारेण ॥५२॥

Flag smoke lion dog bull ass elephant and crow are the (names of) eight āyas They are facing each other and begin from the east direction (and are located at different directions in clockwise order) The consequences are according to their names (52)

[Āyas at odd numbers and located at the main directions are auspicious whereas even numbered āyas located in the subdirections are inauspicious]

विपे धयाउ विज्जा खित्त सीहाउ वइसि वसहाओ ।

सुदे अ कुजराओ घखाओ उ मुणीण नायव्व ॥५३॥

Āya of a brahmin's house should be a flag that of a warrior class a lion, bull for merchants elephant for sudras and crow for a house of ascetics (53)

धय-गय-सीहं विज्जा संते ठाणे धओ अ सन्वत्थ ।

गयपंचाणण-वसहा खेडय तह कव्यडाईसु ॥५४॥

Āyas for places used for good (purpose) are flag, elephant or lion and for all places flag is auspicious. Elephant, lion and bull are the (auspicious) ayas for a village and a market town. (54)

बाबो-कूव-तडागे सयणे अ गओ अ आसणे सीहो ।

वसहो भोअणपत्ते छत्तालबे धओ सिट्ठो ॥५५॥

Elephant āya for small and big wells, lakes and for cots, lion āya for seats, bull for utensils and flag for a parasole and flyflap are appropriate. (55)

विस-कुंजर-सीहाया नयरे पासाय-सध्वगेहेसु ।

सार्ण मिच्छाईसु घणं काज अ गिहाईसु ॥५६॥

Bull, elephant and lion are the ayas auspicious for cities, palaces (temples), and all types of houses. For a struture belonging to non-Āryans dog āya and for places which are not residences a crow āya is suitable (56)

धूम रसोइठाणे तहेव गेहेसु वण्हि जीवाण ।

रासहु विसाणगिहे धय-गय-सीहाज रायहरे ॥५७॥

Smoke āya is suitable for a cooking house and also for the houses of people who work with fire as a living (blacksmiths etc.) Āya for the house of a prostitute should be ass. Flag, elephant or lion should be the āya of a king's palace (57)

दीहं वित्थरगुणियं जं जायइ मूलरासि तं नेय ।

अठगुण उडुभत्त गिहनवत्त हवइ सेस ॥ ५८ ॥

The multiplication of the length and width of a house gives its area. It is to be multiplied by eight and divided by 27. The remainder is called the constellation of that house (58)

गिहरिखल चउगुणिज नवभक्त लघ्यु मुत्तरासोओ गिहरासि ।
 सामिरासो सडट्ट दु दुवालस असुह ॥५९॥
 इति गृहराशियत्रम् ।

The constellation (i e above mentioned remainder) of the house is multiplied by four and divided by nine The division gives the sign of zod ac which is enjoyed (by the house) The sign of the house and that of the house owner are inauspicious if they are at sixth and eighth or second and twelfth places (with reference to each other) (59)

End of Information of zodiacal cycle for Houses

वसुभत्तरिवलसेस वय तिहा जवल रवलस पिसाया ।
 आउ भकाउ कमसोहीणाहिसम मुणयव्व ॥६०॥

The constellation (figure) is divided by eight the remainder is called vyaya They are three Yaksa Raksasa and Pisāca When the magnitude of aya is larger than vyaya then it is called Yaksa if smaller then it is Raksasa and if they are equal then that vyaya is Pisāca (60)

जखलवओ विद्धिकरो घणनास कुणइ रखलसवओ अ ।
 मज्झिमवओ पिसाओ तह य जमस च वज्जिज्जा ॥६१॥

Vyaya (named) Yaksa brings prosperity Rakṣasa destroys wealth and Pisāca gives medium results (i e there is neither prosperity nor destruction of wealth) Amśa Yama is to be avoided (61)

मूलरासिस्स अक गिहनामखर वयक सजुत्त ।
 तिबिहुत्तु सेस असा इदस जमस रायसा ॥६२॥

The sum of the area of the house the numbers of letters

forming the name of the house and vyaya is divided by three The remainder is amśa They are three Indra, Yama and king (62)

[If the remainder is one the amśa is called Indra If it is two or three, the amśa is Yama and king respectively]

गेहभसामिर्भाषिड नवमत्त सेस छ चउ नव सुह या ।

मज्झिम दुग इग अट्ठाति पच सत्तहमा तारा ॥६३॥

The difference in the figures of the constellations of the house-owner and that of the house is divided by nine The remainder is called a star (Tara) of the house The stars six, four and nine are auspicious two one and eight are medium and three, five and seven are the meanest (63)

$\bar{A}ya = \text{Remainder of inner width} \times \text{inner length of the house} / 8$
 $\text{Constellation} = \text{Remainder of } 8/27 \text{ (area of the house)}$

Sign of the zodiac = $4/9$ (Constellation number)

Vyaya = remainder of (constellation/8)

Amśa = remainder of (area + no of letters in the name of the house + vyaya)/3

Star = remainder of (constellation of a house - constellation of the house-owner)/9]

जहकण्णा वरपीई गणिज्जए तह य सामिय गिहाण ।

जोणि गण-रासि-पमुहा नाडीवेहो य गणियम्बो ॥६४॥

As the (favourite and unfavourite points) between the proposed bride and bridegroom are studied by astrological calculations, in the same manner (the favourite and unfavourite points) between the house and the house owner are calculated The yoni, gana, rāśi, apamukha, nadi, vedha (etc) for both of them are calculated (and the consequences are predicted) (64)

Definitions of Constituent Parts of a Principal House

ओवरय नाम साला जेणे ग दुसालु भण्णए गेह ।

गइ नाम च अलिदो इग दु तिऽलिदोइ पटसालो ॥६५॥

A single room ■ called sāla The one with one (or) two śālas ■ called a house Gati is the name of an alinda and (a śāla) with one, two or three alindas is a patasāla (65)

पटसाला बार दुहु दिसि जालिय भित्तीहि मडवो हवइ ।

विदिठ दाहिण वामे अलिद नामेहि गुजारी ॥६६॥

When there are two windows in a wall on either side of a door of a patasālā, then it is a mandapa If there is an alinda on the back, left or right side (of a sala) then it is called a Gujārī (66)

जालिय नाम मूसा भभय नाम च हवइ खडवार ।

भारपट्टो य तिरिओ पोढ कढी धरण एगट्ठा ॥६७॥

A window is called musā and a pillar is sād-daruka The wooden piece across (the pillars) is called a bharapatta (supporting beam) The words pitha, kadī and dharana are synonyms (67)

ओवरय पटसाला पज्जत मूलगेह नायव्व ।

एअस्स चेव गणिय रधण गेहाइ मिहभूसा ॥६८॥

इति परिभाषा ।

From a room to a patasāla is to be considered as a principal house This much only ■ to be counted (as a principal house) (The other parts) like a cooking house etc, are ornaments of the house (68)

End of technical phoeseology.

ओवरय-बलिद-गई-गुजारि-भिक्तीण-पट्ट-थभाण ।

जालिय मडवाणाय भेएण गिहा उवज्जति ॥६९॥

The different types of houses are formulated by the difference (in the number and arrangements) of the rooms, alindas, gatis, gujaris, walls, beams, pillars, windows and mandapas (69)

चउदस गृह पत्थारे लहुगुरुभेएहि सालमाईणि ।

जायति सम्बगेहा सोलसहस-तिसय-चुलसीआ ॥७०॥

(By different arrangements) of long and short vowels a statement of 14 long vowels is formed, similarly by (different arrangements) of śālas and alindas 16384 types of houses are formed, (70)

Types of One Room Houses

ततो य जिकिबि सपइ बट्टति ध्रुवाइ-सतणाईणि ।

ताण चिय नामाइ लवखचिण्हाइ वुच्छामि ॥७१॥

Now, I will tell (information on houses) of type Dhruva-Santana etc with all of their names along with their characteristics and distinctive features (71)

ध्रुव-धन-जयानद-खर-कत मनोरमा सुमुह-दुमुहा ।

कूर-सुपक्ख धणद-क्षय-आक रुद विउल-विजया गिहा ॥७२॥

Dhruva, Dhanya Jaya Nanda Khara Kanta, Manorama, Sumukha, Durmukha Krura, Supakṣa Dhanada, Kṣaya Ākranda, Vipula and Vijaya are (the names) of the houses (72)

चत्तारि गुरु ठविउ लहुओ गुरु हिट्ठि सेस उवरिसमा ।

ऊणेहि गुरु एव पुणो पुणो जाव सम्ब लहु ॥७३॥

In the first row long vowels are written (In the next row the first) long vowel is replaced by a short vowel keeping other vowels

long as in the above row In this way replace long vowels again and again (with different locations of long and short vowels) so that finally all the vowels (in the last row) will be short (73)

[Long vowel is indicated by - and short vowel by s The arrangements of long and short vowels could be, by all sorts of their combinations, as given below

1 - - - -	6 s s - -	11 - s s -
2 s - - -	7 - - s s	12 s s s -
3 - s - -	8 s - s -	13 - s s s
4 - - s -	9 - s - s	14 s - s s
5 - - - s	10 s - - s	15 s s - s
	16 s s s s	

see fig 16 for plans of these one salas]

त ध्रुव धन्याङ्ग पुष्पाङ्ग-लहृहि साल नायम्बा ।
गुरु ठाणि भुणह भित्ति नाम सम हृवङ्ग कलमेति ॥७४॥

These (houses with names) Dhruva Dhanya etc are facing east (In the above arrangements of vowels) short vowel represents a room (an empty space) and a wall is to be located at a long vowel. The portends (of construction of these houses) as indicated by their names (74)

Types of Two Room Houses

सतण (सतद) मतिद बङ्गमाण कुक्कुडा सत्यिच च हस च ।
वट्टण कम्बुर सता हरिसण विजला कराल च ॥७५॥

Santana Santida Vardhamana Kukkuta Swastika, Hansa, Vardhana Karbura Santa Harsana, Vipula and Karala, (75)

वित्त चित्त धन्न कालदद तहेव बधूव ।
पुत्तद सव्वणा तह बीस इम कालचक्क च ॥७६॥

Vitta Citra Dhanya Kaladand also Bandhuda, Putrada, Sarvanga and twentieth is Kalacakra, (76)

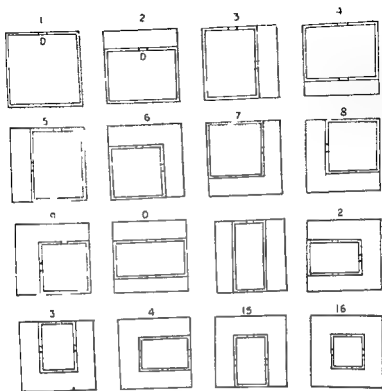


Fig 16

- | | | |
|------------|------------|------------|
| 1, DHRUVA | 2 DHANYA | 3 JAYA |
| 4 NANDA | 5 KHARA | 6 KĀNTA |
| 7 MANORAMA | 8 SUMUKHA | 9 DURMUKHA |
| 10 KRURA | 11 SUPAKSA | 12 DHANADA |
| 13 KSAYA | 14 AKRANDA | 15 VIPULA |
| | 16 VIJAYA | |

तिपुर सुवर नीला कुडिल सासय य सत्यदा सील ।

कुट्टर सोम सुभद्रा तह भद्रमाण च कूरवक ॥७७॥

Tripura, Sundara, Nila Kutila, Sasvata Sāstrada Sila
Kutara, Saumya Subhadra, Bhadramatī and Krura(77)



5 BANDHUDA

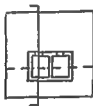


6 TRIPURA

Fig 17

पिदिठ बाहिणवामे इगेग गुजारि पुरउ दु अलिदा ।
त सासय आवात सव्वाण जणाण सत्तिकर ॥८५॥

One gujar at the back and on right and left sides with two alindas in front, that house is Śasvata. It is known to bring tranquility to all (85)



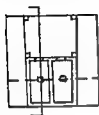
7 SĀŚVATA



Fig 17

बाहिणवाम इगेग अलिद जुअलस्त मडव पुरओ ।
ओवरयमज्जियमो (उवरय मज्जे यमय) तस्त य नाम हवइ
सोम ॥८६॥

One alinda each on right and left sides, two alindas and a mandapa in front, with pillars in the centre of the rooms, such a house is named Saumya. (86)



8 SAUMYA

Fig 17

पुरओ अलिद तियग तिदिंसि इविकवक हवइ गुजारी ।
यभयपट्टसमेय सीधरनाम च त मेह ॥८७॥

Three alindas are in front and one gujarī each on three sides, with pillars and beams, that house is called Śrīdhara (87)



9 ŚRĪDHARA

Fig 17

गुजारिजुअल तिहु दिसि दुलिद मुहे य यभपरिकलिय ।
मडव जालिय सहिया तिरिस्तियार तय चिति ॥८८॥

Two gujaris on all three sides and two alindas with pillars in the front, and a mandapa with a window, such a house is Śrīṣṅgara (88)

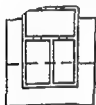


10 ŚRISRNGĀRA

Fig 17

तिन्नि अलिंदा पुरओ तस्तानो सद्दु सेस पुब्बुम्ब ।
त नाम जुग्गसीधर बहुमगलरिद्धि आवास ॥८९॥

Three alindas in front having bhadra [and remaining features are same as given earlier such a house is named Yugmasridhara. It is a very auspicious house leading to the prosperity (89)



YUGMAŚ KHARA



UDYOTA



VILASA



MAHANTA



PRATAPAVARDHANA



JANGAMA

Fig. 17 (11 to 16)

दु-अलिंद मंडप तह जालिय पिठ्ठेग बाहिणे दु गई ।

भित्तिरियभजुआ उज्जोय नाम घणनिलय ॥९०॥

Two alindas in front with a mandapa having a window, one gati at the back and two on the right side, two pillars in each wall, such a house is Udyoga in which wealth resides (90)

[Fig 17 (12)]

उज्जोअ गेह पच्छइ बाहिए दु गइ भित्ती अतरए ।

जह हुति दो भमतो विसाल (विलास) नाम हवइ गेह ॥९१॥

Udyoga house with two gatis between walls in the back and on the right side and there are two circumambulating paths, such a house is called Vilāsa (91)

[Fig 17 (13)]

ति अलिंद मुहत्सगो मंडप सेस विलासुख ।

त गेह च महत् कुणइ महइदि वसताण ॥९२॥

Three alindas in the front with a mandapa and other (parts) are like Vilāsa, that house is Mahanta which is prosperous to those who reside in it (92)

[Fig 17 (14)]

मुहि ति अलिंद समइव जालिय ति दिसेहि दु दु य गुजारी ।

मज्झि वलयगयभित्ती जालिय य पदाववटणय ॥९३॥

Three alindas in the front with a mandapa having a window and two gujaris (each) in the (remaining) three sides and gati with a window in the centre is Prat pavardhana. (93)

[Fig 17 (15)]

पयाववध्वणे जई थभय ता हवइ जगम सुजस ।

इअ सोलस गेहाइ सवाइ उत्तरमुहाइ ॥९४॥

Pratapavardhana with pillars is Jangama which brings fame
All these 16 houses are facing north direction (94)

[Fig 17 (16)]

एयाइ चिय पुब्बा दाहिण पच्छिममुहेण बारेण ।

नामतरेण अघ्नाइ तिसि मिलियाणि षडसदुठि ॥९५॥

In this way (each type of house from these 16 numbers) when placed with their doors facing east south and west then their names differ and by adding these three in each type, together 64 numbers of houses are obtained (95)

तथाहि—

सतणउत्तरबार त चिय पुब्बु मुहु सतव भणिअ ।

जम्म मुहवड्डमाण अवरमुह कुक्कुड तहप्पेसु ॥९६॥

For example

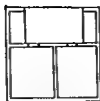
The house (named) Santana is with door towards north, the same if facing east is called Santida, facing south it is Vardhamāna and facing west it is Kukkuṭa. The same (system of naming houses) is to be followed for other types of houses (96)

Description of Other Eight Houses

अग्गे (आय) अलिवतियग इक्कक्क वामदाहिणो वरय ।

थभजुअ च दुसाल तस्स य नाम हवइ सूर ॥९७॥

There are three alindas in the front and one room each on left and right sides. There are two rooms (dwiśāla) with two pillars, such a house is named Sārya (97)



1 SURYA

Fig 18

વયને ય વડ અલિદા ઉમય દિસે [ફકુ ફકુ ઓવરઝો ।
નામેણ વસવ ત જુગ અત જાવ વસદ ધુવ ॥૯૮॥

There are four alindas in front and one room each in both the directions (i.e. on left and right sides) such as Vasava (The owner) lives in it upto the end of a yuga (98)



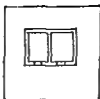
2 VASAVA

[Fig. 18]

[One yuga = 360000 years]

મુહિ તિ અલિદ કુપ્પ્લદિ શાહિણવામે અ હવદિ ફવિકવક ।
ત ગિહનામ વીય હિયન્નિય વડમુવન્નાણ ॥૯૯॥

Three alindas in front two at the back and one each on the left and right sides the name of that house is Virya and it is beneficial to four castes (99)



3 VIRYA

Fig 18

दो पच्छइ दो पुरओ अलिंद सह बाहिणे हवइ इस्को ।
कालखल त गेह अकालिबड कुणइ नून ॥१००॥

Two alindas in the back, two in front and besides one on the right side, that house is (called) Kalakṣa and it definitely brings famine (100)

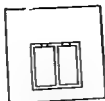


4 KALASĀ

Fig 18

अलिंद तिस्रि वयणे जुअल जुअल च वामबाहिणए ।
एग पिदिठ बिसाए बुद्धि सबुद्धि बड्ढणय ॥१०१॥

Three alindas in front and two each on left and right side, one at the back, ■ (a house called) Buddhi, that increases pure reason (101)

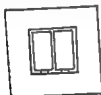


5 BUDDHI

Fig 18

दु अलिंद चक्रदिर्तेहि सुख्य नाम च सख सिद्धिकर ।
पुरओ तिन्नि अलिंदा ति दिसि दुग त च पासाय ॥१०२॥

If on four sides there are two alindas then that house is named Súvrata, it gives complete fulfilment Three alindas in front and two on each of three sides (such a house) is Prasada (102)



6 SUVRATA

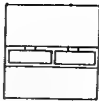


7 PRASADA

Fig 18

चउरि अलिंदा पुरओ पिट्टि तिग त गिह दुवेहख ।
इह सूरई गहा अट्टवि नियनाम सरिसफला ॥१०३॥

Four alindas in front and three on the backside such a house is Drivedha These are eight houses starting from the name Surya. They fructify as indicated by their names (103)



8 DVIVEDHA

Fig 18

Names of Houses of still Other Types

विमलाइ सुदराई हसाइ अलकियाइ पभवाई ।

पम्मोय तिरिभववाई चूडामणि कलसमाई य ॥१०४॥

There are types of houses with their first names as Vimala Sundara Hansa Alankṛta Prabhava Pramoda Śrībhava Cūḍa mani and Kalaśa (104)

एमाइआसु सव्वे सोलस सोलस ह्यति गिह तत्तो ।

इविकक्काओ चउ चउ विसिभभ आलवभएहि ॥१०५॥

From each of all these types of houses 16 forms are obtainable by arranging their faceds in four different directions and (with different arrangements) of four alndas (105)

तिभलोय सुदराई चउसट्ठि गिहाइ हुति रायाणो ।

ते पुण भवट्ट सपइ मिच्छाण च रज्जभावेण ॥१०६॥

इति गृहाणि ।

There are 64 types of houses beginning with name Triloka sundara which are meant for kings Nowadays these circular houses are not popular but these may be constructed if wished by the king (106)

End of information on houses

Locations of Different Functional Parts of a House

पुष्पे सोहदुवार अग्नीद रसोद दाहिण सयण,।

नेरइ नोहार ठिई भोयणठिइ पच्छिमे मणिय ॥१०७॥

It is said that the main gate should be located towards the east, cooking house towards the south-east, bedroom towards the south, watercloset towards the south-west and dining hall towards the west (107)

बायव्ये सम्बाउह कोसुत्तर धम्मठाणु ईसाणे ।

पुम्बाद विभिहेसो मूलगिहवारविजलाए ॥१०८॥

All the fighting arms are kept towards the north-west, the money-chest towards the north and the room for worshipping towards the north east (The above arrangement of rooms is made) with main gate towards the east For a house with the main gate towards other directions, the above arrangement of rooms is made by looking towards the faced of the house (108)

[This information may have been taken from *Brhat Samhita* 52 118-119]

Locations of the Main Gate

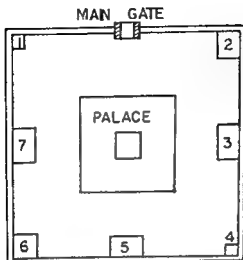


Fig 19

- | | |
|--------------------|-----------------|
| 1 ROOM FOR WORSHIP | 2 COOKING HOUSE |
| 3 BED ROOMS | 4 W C |
| 6 ARMOURY | 5 DINING HALL |
| | 7 TREASURY |

पुष्पाद विजयवार जमवार बाहिणाद नायम्ब ।

अवरेण मयरवार कुबरवार उईचिए ॥१०९॥

The eastern door is (called) Vijaya the southern one is Yama the western is Makara door and the northern door is kubera (109)

नाम सम फलमेति बार न कयावि बाहिण कुञ्जा ।

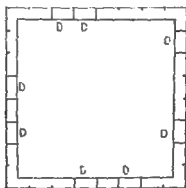
जइ होइ कारण ताउ चउविसि अट्टभाग कायम्बा ॥११०॥

They fructify according to their names hence never locate a door towards the south If it has to be placed (in the south direction) because of certain reasons then (the sides of the house) from four directions are divided into eight parts (110)

मुहवार असमञ्जे चउसु पि दिसासु अट्टभागासु ।

चउ तिय द्वाणि छपण तियपण तिय पुच्चाइसु कम्मेण ॥१११॥

The auspicious door is never positioned in the central part of the eight parts (of sides) from each direction but it is located, beginning from the east direction and in clockwise direction at the fourth or third part second or sixth part (in the south), fifth and third part (in the west), and fifth and third part (in the north direction) (111)



STANZA III

Fig 110

बाराउ गिहपवेस सोदाण करिञ्ज सिद्धि मग्गण ।

पयठाण सुरमुह जलकुम्भ रसोद आसन्न ॥११२॥

The (front) door meant for entering into the house door of a staircase door of a front mandapa, door of a room for worshipping gods door of a room where water is stored door of a cooking house and the door of a darbar hall (hall of a king's seat) are so arranged that the entrance (to these rooms) will be in clockwise direction (112)

सुगडमुहा वरगेहा कायन्वा तह य हट्ट वग्घमुहा ।

बाराउ गिहकमुच्चा हट्टुच्चा पुरउ मज्झसमा ॥११३॥

The house should have a frontage like that of a cart (front portion narrow and the backpart comparatively wide), similarly a shop should have a front like that of a face of a tiger (i.e. front portion is wider and imposing in comparison to the backside of the shop) The door of a house is located at a (comparatively) higher place and that the front of a shop should be at a higher place and the middle portion of it be at a lower level (113)

पुम्बुच्च अत्यहर दाहिणउच्चघर धनसमिद्ध ।

अवरुच्च विद्धिकर उम्बसिय उत्तरा उच्च ॥११४॥

The house with high level ground towards the east (i.e. ground is sloping from east to west) results in loss of wealth. The house with high level ground towards the south (i.e. ground is sloping from south to north) results in accumulation of wealth. (The house) with high level ground towards the west leads to prosperity and the one with high level ground towards north results in depopulation (114)

Information on Vedhas

मूलाओ आरओ कोरइ पच्छा कमे कमे कुञ्जा ।

सब्ब गणिय-विमुद्ध वेहो सम्बत्थ वज्जिञ्जा ॥११५॥

The construction is to be started from the principal house, All (the parts of the house) should be mathematically accurate and all types of vedhas are everywhere to be avoided (115)

तलवेह-कोणवेह तालुयवेह कवालवह च ।

तह थम-मुलावेह दुवारवह च सत्तमय ॥११६॥

There are seven types of vedhas vedha of floor corner, plinth

of head, also of pillar, beam and of a door. (116)

[Vedha means a wound, a piercing painful thing.]

समविसमभूमि कुंभि अ जलपुरं परगिहस्स तलवेहो ।
कूणसमं जइ कूण न हवइ ता कूणवेहो अ ॥११७॥

When the floor is not level but is at different levels (at different parts of a house if an oil miller a drainage of neighbouring house (making the ground muddy) is passing near the front of a house then it is vedha of a floor. When all the angles of a house are not similar (not right angles) then it is a vedha of corners (117)

इयक खणे नीचुच्च पीढं त मुणह तालुयावेहं ।
बारस्सु वरिमपट्टे गम्मे पीढं च सिरवेहं ॥११८॥

If the plinth is not level in the same portion of a house then it is said to be vedha of plinth If a pillar is located on the middle of a lintel over a door or if it is in the centre of a house then it is vedha of head (118)

गेहस्स मज्झि भाए थंभेयं तं मुहेण उरसत्तं ।
अह अत्तो विनलाइ हविज्ज जा थंभवेहो सो ॥११९॥

When a single pillar is placed in the centre of a house then it is called śalya of a heart (i.e. it is as harmful as a thorn in the heart) If a fire-place or a place for storing of water (is located in the centre of a house) then that is called as Vedha of a pillar. (119)

हिद्धिम उवरि खणायं हीणाहिय पीढतं तुलावेहं ।
पीढा समसंखाओ हवति जइ तत्थ न हुदोसो ॥१२०॥

In the same portion of a house, if the number of pillars is different at lower and upper floors then it is a vedha of a beam.

(However) if the pillars are of even numbers (although their number is different on different floors) then it is not a fault (of construction) (120)

द्वाम-कूव-थम-कोणय किलाविध्वे दुवारवेहो य ।

गेहृच्चवियुणभूमो त न विरुध्द बुहा बिति ॥१२१॥

If a tree well pillar corner (of another house) or a peg (used for tether ng animals) is in front of (the main entrance) door then it is a vedha of the door If the above features are at a distance (from the door) more than twice the height of the house then knowledgeable persons stated that there is no fault (of a door) (121)

तलवेहि कुट्टरोभा हवति उच्चय कोणवेहम्मि ।

तालु अवेहेण भय कुलवलय यमवेहेण ॥१२२॥

कावालु तुलावेह धननासो हवइ रोरभावो अ ।

इअ वेहफल नाउ सुध्व गह करेअव्व ॥१२३॥

Vedha of floor portends leprosy vedha of corner leads to expulsion from the country vedha of plinth is fearsome and vedha of pillars causes destruction of the family Vedhas of head and beam result in loss of wealth and poverty respectively Knowing the consequences of vedhas build a faultless house (122 123)

इगवेहेण य कलहो कमेण हाणि च जत्थ बो हुति ।

तिहु भूभाण निवासो चउहि खओ पचहि भारी ॥१२४॥

इति वेध ।

One vedha causes infighting two of them in that order lead to loss with three vedhas (a house becomes) the abode of ghosts four vedhas lead to destruction and five vedhas cause epidemic of cholera (124)

End of information on vedha

अद्भुतरसञ्च भाया पडिमाखुब्ब करिवि भूमितओ ।

सिरि हियइ नाहि सिहिणो यम वज्जेह जत्तेण ॥१२५॥

Plinth area of a house is divided into 108 parts and a figure (of a man) is drawn (over it) The locations of pillars at head, heart, naval and top-knot (of the Vastupurusa) are to be avoided. (125)

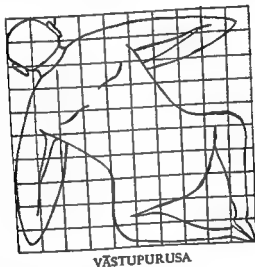


Fig 111

[The square representing plinth area of a house is divided into 100 parts. Remaining eight parts are located out of the plinth area as shown in figure, 11. Locations of different limbs of Vāstupurṣa as given in Bṛhat Saṃhitā (53.51-54) are shown in this figure.

Viśvakarmā Prakāśa (5 544-549) gives locations of eight rakṣasas that are positioned outside the boundary of the house. Generally a vāstupadamāṇḍala of 81 houses is recommended for houses. (Iśānaśivagurudevapaddhati, Sāmānya Pāda, 11 5, Aparā-

jītaprōchā 57 14, Manusyālayacardikā 2 23 26 Vāstuvīdyā, 312 Agni Purāṇa 93 3; Bṛhat Saṃhitā 53 42 The author of this book however recommends a mandala of 100 houses See fig 1 12 in which Vāstupadamandala of 100 houses with names of deities occupying different houses are given accord ng to Bṛhat Saṃhit (53 51 54)]

EAST									
CARAKI								V DART	
S	KHI	PARJANYA	JAYANTA	INDRA	SURYA	SATYA	BHRSA	ANTAR	KSA
DITI	A	APA	A R Y A				SAMITA	SAVIT RA	G N I
ADITI	P A	VATSA			M A				PUSA
BHUJAGA	P R TH						V I		VITA THA
SOMA	V I						V A		GRHA KSATA
BHALLATA	D H A		B P A M H A			S V A			YAMA
MUKHYA	R A					N A			GANDH ARVA
NAGA	R U	RĀJAYAKS				I N	NDRA		BHR NGA
R O	D R A	MA	M I T	R A		D R A	JAYA		M R G A
G A	PAPA YAKSMA	ŚOSA	ASURA	VARUNA	PUSPA DANTA	SUGRIVA	DAIVA RKA	PITR	
PAPARAKSASI								PUTANA	

VASTUMANDALA

Fig 1 12

General specifications for Building a House,

बार बारस्त सम अह बार बारमज्जि कायन्व ।

अह वज्जिक्कण बार कीरइ बार तलाह च ॥१२६॥

General Specifications for Building a House

All doors should be of equal dimensions and they should be the same height. A small door inside a door may be provided. A door at the end on upper floors should not be provided (126)

[Height of thresholds and of lintels of all doors should be same but a postern door may be provided although in this case this rule is not followed. On upper storeys doors connecting rooms are provided but their locations in outer walls are to be avoided for obvious reason]

कूण कूणस्स सम आलय आल च कीलए कील ।
यमे यम कुज्जा अह वेह वज्जि कायत्वा ॥१२७॥

Corner over corner room over room beam over beam and pillar over pillar are to be constructed after avoiding vedhas

[The beam and pillar of house construction is indicated and seems to be insisted]

आलयस्तिरम्मि कीला यमो वारवारी वार यमुवरे ।
वार द्विवार समखण विसमा यमा महा अमुहा ॥१२८॥

Beam over the room pillar above a door or a door above a pillar two doors over one door (house divided into) even parts (by) odd numbers of pillars each a constr. or is very inauspicious (128)

[Generally it is favoured to provide pillars inside walls instead of in the open space of a room. Beams above a room are naturally located on the top of pillars (i.e. along walls) and not in the middle of a room. The principle of the construction is that the load of building is transferred from pillars to pillars and not from pillars to beams and from beams to pillars. This is a very sound and safe method of construction. With the same principle, a column above an open space of a door below is not feasible

When two doors are placed above a door then a pillar of doors on top is located on the centre of the door below This is not a good practice See (Fig 1.13)

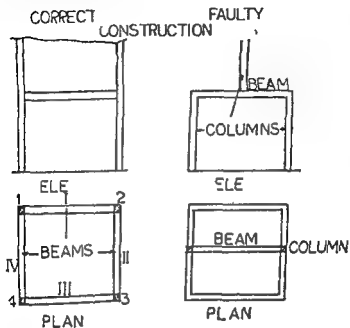


Fig 1.13

यंभहीण न कायब्बं पासार्यं मठमन्दिरं ।

कूणकवखतरे स्वस्सं वेप यंभं पयत्तओ ॥१२९॥

Prasāda (palace), monastery and temple should not be without pillars. Efforts should be taken to position pillars near corners (129)

कुभीसिरम्मि सिहरं वट्टा अट्ठस-भट्ठगायारा ।

रुवगपल्लवसहिआ मेहे यंभा न कायब्बा ॥१३०॥

Pillars with pot or tower (is ornaments) circular or octagonal and those with bhadras with statues and ornamented with different designs of leaves should not be provided in a house (but may be provided in a palace or a temple) (130)

[Fig 1 14 illustrates a pillar with pot and another pillar which is circular]

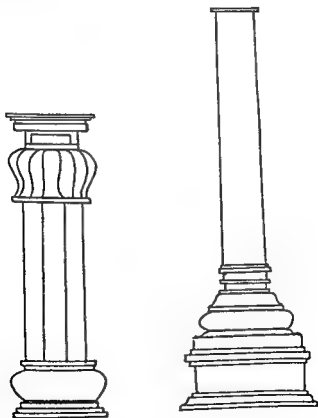


Fig 1 14

खणमज्जे न कायस्थ कोलालय गजोखमुखसममुह ।

अतरछत्तामच करिज्ज खण तह य पोढसम ॥१३१॥

Peg, beam and window should not be located in the centre of a wall nor these be placed one in front of another. A portion of a house may be provided with a partition wall so as to make even numbers of rooms and pillars must be even in numbers (131)

गिहमज्जि अणण वा तिकोणय पच्चकोणय जत्थ ।

तत्थ वसतस्स पुणो न हवइ सुहरिध्व कइयावि ॥१३२॥

If the ground in the middle of the house is triangular or pentagonal then people living in such a house are never happy and prosperous (132)

मूलगिहे पच्छिम मुहि जो बारइ दुत्तिवारा ओवरण ।

सो त गिह न भुजइ अह भुजइ दुक्खिओ हवइ ॥१३३॥

One should not reside in a house which is facing the west direction and is having two doors with a door of a room (also facing west) One who will be in possession (of such a house) will suffer (133)

कमलेणि ज बुवारो अहवा कमलेहि वज्जिओ हवइ ।

हिट्ठाउ उवरि पिट्ठलो न ठाइ थिरु लच्छि तम्मि गिहे ॥१३४॥

The goddess of wealth never stays in a house with one-leaved doors or having doors without leaves or having doors narrow at the bottom and wider at the top (134)

वलपाकार कूणहि सकुल अहव एग दु ति कूण ।

वाहिणवामइ दीह न वासियब्बे रिस गेह ॥१३५॥

A house is not fit for occupation if it is of curvilinear shape without any corners or with one two or three corners or one with very long right or left sides (135)

[see fig 1 15]



Fig 1 15

सयमेव ज किवाडा पिहियति य उग्यडति ते असुहा ।
चित्तकलसाई सोहा सविसेसा मूलवारिसुहा ॥१३६॥

It is inauspicious to have doors of which leaves open or shut by themselves. It is auspicious that the entrance door is beautifully adorned with a carving or (carved) with a water pot (kalasa) (136)

छांततरि भित्ततरि मग्नतरि दोस ज न ते दोसा ।
साल ओवरय कुवखी पीढि दुवारेह बहुदोसा ॥१३७॥

Vedhas are not to be treated as faults if there is flooring or wall a road in between them. If the entrance door (gives entry directly in a sala a room or is located at (the left and right) sides or) back side of a house then it is a severe fault (137)

[The entrance door should be in the front and open in the courtyard]

जोइणिनट्टारम भारह-रामायण च निवजुध्द ।
रिसिचरिअ देवचरिअ इअ चित्त गहि नहु जुत्त ॥१३८॥

Paintings of female ascetics dance scenes from (epic poems like) Mahabharata and Ramayana, scenes from lives of sages from

lives of gods, should not be drawn (on walls) of the house. (These may be painted in temples and palaces) (138)

फलियतरु कुसुमवल्ली सरस्वती नवनिहाण जुअलच्छी ।
कलसं वध्दावणयं सुमिणावलियाइ-सुहचित्तं ॥१३९॥

Paintings of trees with fruits, creepers with flowers, Saraswati, Yugalaxmi with nine forms of wealth, waterpot (kalasa), auspicious marks (like swastika etc), design of flowers etc, are auspicious (if drawn on the wall of a house) (139)

पुरिसुख्य गिहस्संगं होणं अहियं न पावए सोहं ।
तम्हा सुण्ढं कीरइदढो जेग गिहं हवइ रिध्वकरं ॥१४०॥

A house with extra or less parts is not of beautiful appearance, as is with a man (with extra or less limbs). Hence a house should be built without any faults so as to bring in prosperity. (140)

वज्जिज्जइ जिगपिठ्ठी रविईसरदिट्ठि विण्हु वाममुआ ।
सख्वाथ असुह चंडी बंभाणं चउविंसि चयह ॥१४१॥

A house should not be located at the back of (an idol of) a Jina (i. e. at the back of a Jain temple), in front of the eye-sight of (an idol of) Sun and Śiva, on the left side of a (temple of) Viṣṇu, all sides of the temple of Caṇḍī and four directions (i. e. back, front, right and left side of the temple) of Brahmā, as these locations are inauspicious. (141)

अरिहंतविट्ठि दाहिण हरपुट्ठो वामएसु कल्लाणं ।
विवरिए बहुदुखं परं न ममंतरे दोसो ॥१४२॥

(If a house is located at) the right of the eye-sight of Arihanta (idol) or at the back or left side of (the idol of) Śiva then it is propitious Converse situation results in great grief. If there is a road between a house and a temple then there is no fault (i. e. above rules are not applicable) (142)

पद्मत-जाम-वज्जिय घयाइ-दु-ति-पहरसमवा छाया ।
 दुहहेऊ नायव्वा तओ पयत्तेण वज्जिज्जा ॥१४३॥

Efforts are to be taken to avoid a plot located such that the shadow of a flag (tower etc of a nearby temple) falls on it in the second or third prahara of the day with the exception of the first and last prahara as it (a house at this location) causes grief (143)

[prahara — The eighth part of the whole day : i.e. equal to three hours Plots where the shadow of a flag or a tower of a temple falls anytime from 0900 to 1500 hours are to be avoided. If a shadow falls in the first or last prahara : i.e. from 0600 to 0900 and from 1500 to 1800 hours then that plot is not inauspicious]

समकट्टा विसमखणा सव्वपयारेसु इगयिही कुज्जा ।
 पुब्बुत्तरेण पहलव जमावरा मूल कायव्वा ॥१४४॥

It is a common rule for all types of constructions that the number of wooden parts (beams, pillars etc) should be even so as to make odd numbers of parts of a house. In case of horizontally laid wooden parts (like beams) that part having leaves (i.e. top part) should be directed towards the north-east and root (i.e. lower part) should be directed towards the south-west (144)

[The idea of dividing a house in odd parts by even numbers : pillars and beams could be explained by an example of a Nava-ranga mandapa. In Fig 1.16 it is shown that the numbers of pillars are 16 and that of beams are 24 : i.e. both are even numbers. The divisions of a mandapa are of odd numbers : i.e. nine]

The idea is to arrange the joints in beams so that they appear to move in clockwise direction]

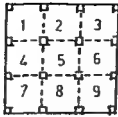


Fig 1 16

सर्वेष्टि भारवट्टा मूलगिहे एगि सुत्ति कोरति ।

पीठ पुण एगमुत्ते उवरय-गुजारि-अलिदेसु ॥१४५॥

All the beams of the principal house should be in one level, also plinth of a sala, gujar and alinda should be in one level. (145)

हल-घाणय-सगडमई अरहट्ट जतानि-कंटई तह य ।

पंचुवरि खोरतरु एयाण य कट्ट वज्जिज्जा ॥१४६॥

Wood used for ploughs, oil-mills, carts, wheels for wells and of thorny trees, of five types of Ficus Glomerata and of milk-trees should not be used (for the construction of a house) (146)

बिज्जजरि केलि दाडिम जमीरी दोहलिह अबलिया ।

बम्बूल बोरमाई कणयमया तह वि नो कुज्जा ॥१४७॥

Wood of trees of Bijapura (Citron tree), banana, pomegranate, lime, Asoka (Jonesia Ashoka Roxb) tamarind, Barbura, Jujube and a tree with golden flowers should be avoided (around a house) (147)

एयाण जइ वि जडा पाडिवसा उपविस्सइ अहवा ।

छाया वा जम्मि गिहे कुलनासो हवइ तत्थेव ॥१४८॥

If the roots of these trees are nearby a house or they have entered a house (i.e. foundations of a house) or their shadow ■ falling on the house then it results in the destruction of the family (148)

[Trees mentioned in stanza 147 should not be allowed to grow near a house. If at all they are present then the distance of the trees away from the house should be more than their shadow (say four to six times their height). It is known that the spread and depth of the root system of a tree in the ground ■ equal to the spread and height of a tree above ground. Above rule therefore, ■ a very sound one]

सुसुक्क भग्ग दड्ढा मसान खम निरुय खीर चिरदीहा ।
निव-बहेडयस्सत्ता न ह्व कट्टिज्जति गिहहेऊ ॥१४९॥

Trees that have dried up by themselves that are broken (say by wind or by elephants etc.) (partially) burnt (by the forest fire or by the striking of lightning) which are located near burning ghats, which are full of nests of birds, milky trees and those that grow only in length (like palm or a date trees) lime trees one of the three myrobalans should not be cut with the intention to use their wood for the construction of a house (149)

पाहाणमय धम्म पीढ पट्ट च वार उत्ताण ।
ए ए गेहि विरुद्धा मुहावहा धम्मठाणेषु ॥१५०॥

Pillars, plinths, beams and lintels of doors made of stone are inconsistent in a house but their use results in happiness if used for ■ place ■ of worship (like a temple or a monastery) (150)

पाहाणमये कट्ठ कट्टमए पाहाणस्स थमाइ ।
पासाए य गिहे वा बज्जअव्वा पयत्तेण ॥१५१॥

Use of wood in a stone house or a temple or of stone in a wooden house or temple should be scrupulously avoided (151)

पासाय-कूच पावो-मसाण मठ रावमविराण च ।

पाहाण इट्ट-कट्टा सरिसवमत्ता वि वज्जिज्जा ॥१५२॥

Use of stones bricks or wood : even equal to a mustard grain from temples small or large wells burning ghats, monasteries, palaces should be avoided (for construction of a house) (152)

सुगिह जालो उवरिमजो खियिज्ज नियमज्जि नय गहस्त ।

पच्छा कहि न खिप्पइ जह भणिय पुयसत्थम्मि ॥१५३॥

A window at a high level may be kept in a good house but it should not be at a level lower than that of a window of an adjoining house It is said in old scriptures that a window should never be provided at the back (wall) of a house (153)

ईसाणाई कोण नयरे गामे न कीरए गह ।

सतलो आणमसुह अत्तिम जाईण विध्विकर ॥१५४॥

A house should not be constructed at the north-east corner of a city or a town It is inauspicious to those belonging to high castes but is prosperous for ar tyajas (154)

देवगुह षण्हि गोधण समुह चरण न कीरए सयण ।

उत्तरसिर न कुज्जा न नगदेहा न अत्तपया १५५॥

One should not sleep with feet towards (the idols of) gods teacher fire place and cowshed also with head towards north direction naked or with wet feet (155)

[Location of beds in a bedroom is to be arranged so that above mentioned rule is not violated]

धुत्तामच्चासन्ने परवत्थु दले चउप्पहे न गिह ।,
 गिह देवतपुब्बित्त मूलदुवार न चालिज्जा ॥१५६॥

A house should not be located near that of a rogue or a minister, in a ground owned by another, and at a square where four roads meet The door of a principal house and that of a temple should not be moved from its original place in case of rearrangement or rebuilding of an old house or a temple (156)

गो-वसह-सगडठाण बाहिणए वामए तुरगाण ।
 गिहबाहिरभूमीए सलग्गा सालए ठाण ॥१५७॥

Sheds of cows bullocks and of carts should be on the right and that of horses on the left side of a house These are to be salas which are to be located near but beyond the ground of a house (157)

गेहाउ वामदाहिण-अग्गिम भूमी गहिज्ज जइ कज्ज ।
 पच्छा कहवि न लिज्जइ इअ भणिय पुब्बनाणीहि ॥१५८॥

The ground (of a house) may be extended in front or left and right side of a house but never at its back as is laid down by old sages (158)

इति श्रीपरमजैनचन्द्राङ्गज-ठक्कुर केव विरचिते गृहवास्तुसारे
 गृहलक्षणनाम प्रथम प्रकरणम् ।

Here ends the first chapter named (one giving) characteristics of houses in the book of essentials of houses and structures by Thakkura Fcru son of a great Jaina (named) Chandra

CHAPTER II

EXAMINATION OF THE IDOL

इअ गिहलवखणभाव भणिय भणामित्य विवपरिमाण ।
गुणदोसवखणाइ सुहासुह जेण जाणिज्जा ॥ १ ॥

The characteristics of houses are told first and now the measurements of an idol are given so that their characteristics good and bad points auspicious or inauspiciousness could be recognised (1)

छसत्तयउत्तार भालकबोलाओ सवणनासाओ ।
सुहय जिणचरणग नवगहा जवखजखिणिया ॥ २ ॥

Offsets of three umbrellas located (above Jina idol) (are wide enough) to be beyond its forehead cheeks ears and nose It is auspicious to locate in front of the feet of a Jina idol nine planets and male and female Yakṣas (2)

विवपरिवारभज्ज सेलत्स य वण्णसकर न सुह ।
सम अंगुलपमाण न सुदर हवइ कइयावि ॥ ३ ॥

The stone between an idol and its retinue with difference in colour is not auspicious. An idol with even numbers of angular measures is said to be not beautiful (3)

अम्रुन जाणुकघ तिरिए केसत-अचल ते य ।
सुत्तग चउरस पज्ज कासणसुह विव ॥ ४ ॥

Distance between a right knee to a left shoulder and from a left knee to a right shoulder and between the two knees and also from the border of hair (on the forehead on the top) to the border of the cloth (below the idol) are to be kept same for an auspicious idol (of Jina Tirthankara) seated in a padmasana pose. (4)



Fig. 2 1 Idol in a sitting position.

नवताल हृद् रुक् रुक्स्स य बारसगुलो-तालो ।
अगुल अट्टहियसयं उद्ध बासीण छप्पन्न ॥ ५ ॥

An idol (of Jina) is of nine tala (height) measure Twelve lengths of an angula of the idol itself makes one tala measure A standing idol (sthanaka) (of nine tala height) will measure 108 angulas and a seated (āsanaśīha) idol will be 56 angulas (high) (5)

भाल नासा वयण ग्रीव हियय नाहि गुज्झ जघाद ।

जाणु अ पिडि अ चरणा इक्कारस ठाण नायव्वा ॥ ६ ॥

Forehead, nose, mouth, neck, heart, navel, genital organ, thighs, knees, calves of legs and feet are the eleven constituents (of a body) (6)

चउ पंच वेय रामा रवि विणयर सूर तह य जिणवेया ।

जिणवेय भायसखा कमेण इअ ऊइदरूवेण ॥ ७ ॥

Four, five, four, three, twelve, twelve, twelve, 24, four, 24 and four are the measures of the above given constituents of the standing idol (7)

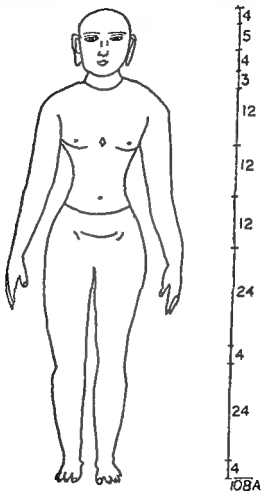


Fig 22

Idol in standing position (Nine-Tāla Height)

भाल नासा वयण मोच ह्रियय नाहि मुञ्जजाणू अ ।
आसोण चिबमान पुव्वविहो अकस्खाई ॥ ८ ॥

Forehead nose, mouth, neck, heart, navel and genital organ are (the main constituents) of a seated idol, their measures being same (as given above) (8)

मुहकमलु चउवसगुलु कयतरि तिस्यरे दहमीवा ।
छत्तोस उरपएसो सोलहकडि सोलतणुपिंड ॥ ९ ॥

The width of the lotus like mouth between two ears is 14 angulas and that of a neck is 10 angulas (The width) of the flat part at heart is 36 angulas, and at the waist it is 16 angulas. The girth is also 16 angulas (9)

कय दह तिप्पि बित्थरि अब्बाई हिट्ठि इक्कु भाणारे ।
केतत वड्डु समुत्तिह सोय पुण नयणरहेसम ॥ १० ॥

(The length) of the ear is 10 angulas its width is three angulas, 2 1/2 angulas is (the length of) the lobes (of the ears) and its support is one angula Top of ears are upto the border of hair which itself is upto the line joining the eyes (10)

नक्कसिहागम्भाओ एगतरि चरलु चउरवोहत्ते ।
विषड्डुवड्ड इक्कु डोलड्ड डुम्माड भउ हट्ठु उट्ठीहे ॥ ११ ॥

Distance between the centre-line of the nose front and the eye is one angula The eye is four angulas long 1 1/2 angulas wide and its pupil is of two parts Eye-brow is of two parts and cheeks are six (parts) long (11)

नरकु तिप्पित्थरि डुवए पिडे नात्तमि इक्कु अट्ठुत्तिहा ।
एण भाय अहर दोहे बित्थरि एगगुल जाण ॥ १२ ॥

The nose is three angulas wide and two angulas high The forepart of the nose is of one angula and the nose-front is of 1/2 angula The lower lip is five angulas (12)

पण-उदङ्-चउ-वित्थरि सिरिवच्छ वभमुत्तमञ्जम्मि ।
दिवङ्गुलु थणवट्ट वित्थर उडत्ति नाहेय ॥ १३ ॥

Centre of śrīvatsa is on Brahmasūtra It (śrīvatsa) is five angulas high and four angulas wide Its diameter is four angulas The circle of the breast is 1 1/2 angulas and the navel is one angula deep (13)

सिरिवच्छ सिहिण कवल्लतरम्मि तह मुसल छपण अट्ट कमे ।
मुणि चउ-रवि-वसु-वेया कुहिणी मणिबधु जघ जाणु पय ॥ १४ ॥

Distance between śrīvatsa and breasts from breasts to arm pits and from them to shoulders are six five and eight angulas respectively Seven four twelve eight and four angulas (are the widths of) arms wrists thighs knees and feet respectively (14)

थणमुत्त अहोभाए मूयवारस अत्त उवरि छहि कथ ।
माहीउ किरइ वट्ट कघाओ केसअत्ताओ ॥ १५ ॥

Length of the arm below the breast line is 12 angulas and above it the shoulder is six angulas (long) The navel shoulders and the border of hair are to be circular (15)

कर उयर-अतरेण-चउ वित्थरि नद दोहि उच्छय ।
जल बहु दुदयति वित्थरि कुहुणी कुञ्चितरे तिन्नि ॥ १६ ॥

Distance between the hand and the stomach is one angula The lap is four angulas in width and is nine angulas long is two angulas high and three angulas in width The distance between elbow and waist is three angulas (16)

वभसुत्ताउ पिडिय छ-गोव दहकनु दुसिहण दुभाल ।
 दु चिबुक सत्त भुजोवरि भुयसघो अट्ठपयसार ॥ १७ ॥

Distance between Brahmasutra (central axis) and different body parts are neck six angulas, ear ten angulas, top knot two angulas, forehead two angulas chin two angulas, upper part of the arm and the elbow seven angulas and foot eight angulas, (17)

जाणु अमुह सुत्ताओ चउदस सोलस अढार पइसार ।
 समसुत्त-जाघ-नाहो पयककण-जाघ छम्भाय ॥ १८ ॥

The line joining knee fronts (of a sitting image) and the central line passing through navel have the distance between them of 14 16 and 18 angulas at navel and at the sixth part of the ankles of both legs (18)

[Horizontal distance perpendicular to the front of the idol is called pratisara]

पइसार गम्भरेहा पनरसभाएहि चरण अमुद्ध ।
 दोहगुलीय सोलस चउविसि भाए कणिठिया ॥ १९ ॥

Pratisara that is horizontal distance, from central vertical line to the thumb of the foot is 15 angulas The distance between central line and middle finger is 16 angulas and to the little finger it is 14 angulas (19)

करयलगम्भाउ कमे दोहगुलि नदे अट्ठपयसिमिया ।
 छच्च कणिठिय भणिया जीवुदए तिन्नि नायव्वा ॥ २० ॥

Distance between the centre of the palm upto the (root) of the middle finger is nine angulas it is eight angulas upto adjoining fingers It is said to be six angulas upto little finger The neck is three angulas high, (20)

मज्झि महत्थगुलिया पणवीहे पक्खिमो अ चउ चउरो ।
लहु-अगुलि-भायतिथ नह-इक्किक ति-अमुट्ठ ॥ २१ ॥

Length of the middle finger is five angulas that of adjoining fingers is four angulas The little finger is of three parts and the thumb is three angulas long Length of nail (of each finger) is one angula (21)

अगुट्ठसहियकरयलवट्ट सत्तगुलस्स विथारो ।
चरण सोलस दोहे तयद्धि यित्थिन्न चउरुदए ॥ २२ ॥

width of the curved part of the palm from the thumb = seven angulas The foot is 16 angulas long, width is equal to half the length (i = eight angulas) and its height is four angulas (22)

जीय तह कन अतारे खणे य विथारि दिवद्धु उवइ तिग ।
अचलिय अट्ठ विथरि गहिय मुह जाव दोहेण ॥ २३ ॥

The distance between the neck and the ear = 1 1/2 angulas and the height is three angulas The loin cloth is eight angulas wide and is that much long as to reach the front of the mattress (23)

केसस सिहा गहिय पचट्ठ कमेण अगुल जाण ।
पउमुड्डरेहचयक फरचरण विहसिय निच्च ॥ २४ ॥

The distance between the hair line (on the forehead) and the top knot and the height of the mattress are five and eight angulas respectively Palm and the bottom face of feet are adorned with a lotus upgoing lines and a wheel (24)

नयक तिरिवच्छ नाही समगम्भे बभमुत्तु जाणेह ।
तत्तो अ सयलमाण परिगर विवस्स नायव्व ॥ २५ ॥

Understand that Brahmasūtra passes through the centre of

the nose sriyatsa and navel Now all the dimensions of the retinue of the idol will be given (25)

सिंहासणु विंवाओ दिवद्दओ दीहि वित्तरे अद्धो ।
पिंडेण पाउ घडिओ रुवम नव अहव सत्त जुओ ॥ २६ ॥

Length of the lion seat is 1 1/2 times the idol, its width is one half the length and thickness is one fourth of it The (numbers) of images (on the seat) are either nine or seven (26)

उभय विसि जवत्तजक्खणि केसरि मय चमर मज्झि चवकधरी ।
चउदस बारस दस तिय छ भाय कमि इअ भवे दीह ॥ २७ ॥

On both the sides are (the images of) Yaksas and Yaksinis, lions elephants flyslap holders and in the centre is goddess holding a wheel 14 12 10 three and six angulas are their lengths in that order (27)

[Camara means a bushy tail of the Camara (Bos Grunniens) used as a flyslap or fan]

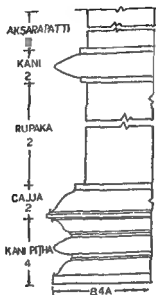
चवकधरी गहडका तत्ताहे धम्मचवक उभयविस ।
हरिण जुअ रमणीय गहिय मज्झम्मि जिण चिन्ह ॥ २८ ॥

The goddess with wheel is seated on an eagle below it are (carved) the wheel of religion (Dharmacakra) and a pair of beautiful deers on its both sides In the centre of the mattress is shown the mark of Jina (28)

[Please see appendix I regarding marks of Jinas]

चउ कणइ दुमि छज्जइ बारस हत्थिहि दुमि अह कणए ।
अद्ध अक्खरवट्ठीए एय सिंहासणस्सुदय ॥ २९ ॥

The height of the lion seat is divided such that the moulding Kani is four parts chajja is two parts moulding with elephants (carved on it) is 12 parts Kani is two parts and a slab of letters (aksarapatta) is eight parts (29)



Mouldings of a lion seat

Fig 23

गद्विद्य सम वसुभाया ततो इगतीस-चमरधारी य ।
 तोरणसिर दुवालस इम उदय पक्ख चायाण ॥ ३० ॥

The height of the mattress is eight parts and on it flyflap holders are 31 parts (high) Top of the portal (above) is 12 parts These give the height of the side portions (paksabhaga) (30)

छत्तद्ध दसभाय पकयनालेग तेरमालघरा ।

दो भाए यभुलिय तहट्ठ वसधर वोणधरा ॥ ३२ ॥

Half the width of the umbrella is ten parts, (the width of) the stalk of a lotus = one part and 13 parts is the width of images holding garlands Pillars are of two parts and eight parts are the images holding a lute and a vina (32)

तिलयमज्जम्मि धटा बुभाय यभुलिय छच्चि मगरमुहा ।

इअ उभयविसे चुलसी-दोह डउलत्स जाणेह ॥ ३३ ॥

The bell is in the centre of the *blaka* pillars are of two parts and the mouth of a crocodile is six parts These are on both sides (of the centre line) the width of the Daula is thus 84 parts (33)

[Half the width of umbrella = 10 parts

Width of stalk of a lotus = 1 part

Garland holding images = 13 parts

Pillars = 2 parts

Images holding lute or vina = 8 parts.

Pillars = 2 parts

Width of crocodiles = 6 parts

Total of half the width = 42 parts

Width of Daula = 84 parts

see Fig 2.4]

चउवीसि भाइ छत्तो बारस तस्सुबह अट्ठि सलधरो ।

छहि वेणुपत्तवस्ती एव डउलुदये पन्नास ॥ ३४ ॥

Height of the umbrella is 24 parts of (upper three umbrellas) 12 parts holder of a couch is eight parts design of bamboo leaves and creepers is six parts thus the height of Daula is 50 parts. (34)

छत्त तय वित्यार विसगुल निगमेण दह-भाय ।

भामडल वित्यार बावी स अट्ठ पइसार ॥ ३५ ॥

The width of three umbrellas is 20 angulas its offset being 10 angulas The width of the circular halo is 22 angulas and it is eight angulas thick (35)

मालधर सोलससे गइद अट्ठारसम्मि ताणुवरे ।

हरिणिवा उभयदिस तओ अ दुहुहि अ खलोय ॥ ३६ ॥

Garland holders are 16 angula, lordly elephants are 18 parts with (bajinunda) on their top These are shown on both the sides (of the centre line) Then there are drummers and a couch holder (36)

यियट्ठि डउलापड छत्तसमेय हवइ नायव्व ।

धणमुत्तसमदिट्ठी चामरधारीण कायव्या ॥ ३७ ॥

Thickness of Daula and also of umbrella is equal to one half the thickness of the idol The eyes of flyflap holders are at the same level as that of the breast-line of the idol (37)

मुह-नक्क नयन-नाही-रुडि भग मूल नायग च यह ।

आहरण वत्थ-परिगर चिन्हा युह भगि पुइज्जा ॥ ४० ॥

If mouth nose, eyes navel or waist of the main idol is broken then it should be abandoned but if an ornament or cloth or retinue, mark (of the Jina idol) or a weapon is broken then that idol is worth worshipping (40)

घाउलेवाइ बिब विअलग पुण वि किरए सज्ज ।

कट्ठरयण सेलमय न पुणो सज्ज च कईयावि ॥ ४१ ॥

If the idol is made of metal or of mortar, bricks earth and its limb is broken then it may be made again (of the same material) but if it is made of wood jewel or stone then it should not be made again (of the same material) (41)

पाहाणलेव कट्ठा दतमया चित्तलिहिय जा पडिमा ।

अप्परिगरमाणाहिय न सुन्दरा पूयमाण गिहे ॥ ४२ ॥

Worship of an idol which is made of stone, earth wood tooth (of an elephant) or as a painting in a house is not proper if it is without its retinue or is not of correct dimensions (42)

इक्कगुलाइ पडिमा इक्कारस जाव गहि पुइज्जा ।

उड्ढ पासाइ पुणो इअ भणिय पुब्बसूरीहि ॥ ४३ ॥

It is laid down by the law givers of old that an idol to be worshipped in a house may be of one to eleven angulas (height) and an idol (of height) more than eleven angulas is to be worshipped in a temple (43)

नह-अगुलीअ-वाहा नासा पयभगिणूक्कमेण फल ।

सत्तुभय देसभग ययण-कुलनास-वच्चसय ॥ ४४ ॥

If an idol with broken nail finger arm nose or leg is worshipped then it results in fear from a foe division of the country jail sentence destruction of the family and loss of money respectively (44)

पयपीठ चिह्नपरिग्रभगे जन जाणभिच्चहाणिकमे ।

उत्ततिरिच्चसवणो लच्छी-मुह-बधवाणखय ॥ ४५ ॥

If the foot rest mark (of the idol) or retinue is broken then it results in the loss of relatives of conveyance and of servants respectively. If the umbrella, śivasta or ears are broken then it results in loss of wealth, happiness and relatives respectively (45)

बहु दुक्ख वक्क नासा हस्सगा खयकरी य नायक्का ।

नयण नासा कु नयणा अप्पमुहा भोगहाणिकरा ॥ ४६ ॥

An idol with crooked nose causes great grief, the one with short limbs results in losses. An idol without nose or having badly carved eyes or having small mouth leads to decrease in enjoyment (46)

कडिहीणापरियहया सुयवधव हणइ हीणजघाय ।

हीणासण रिद्धिहया धणवखया हीणकरधरणा ॥ ४७ ॥

An idol without a waist results in destruction of the priest and the one without thighs causes loss of a son and relatives. An idol without a seat results in decrease in prosperity and the one without a hand or a leg leads to the loss of wealth (47)

उत्ताणा अत्यहरा वक्कमीवा सबेसभगकरा ।

अहोमुहा य सच्चिता विदेसगा हवइ नोचुच्चा ॥ ४८ ॥

An idol with uptilted mouth causes loss of money, one with tilted neck leads to the division of the country. An idol with mouth tilted downwards causes worry and if it is of smaller or larger dimensions (than prescribed) then it results in expulsion to the foreign land (48)

विसमासणवाहिकरा रोरकरणाय वय्य निष्पन्ना ।

हीणा हियपडिमा सपक्ख परपक्ख कटठकरा ॥ ४९ ॥

If a seat of an idol is not level then it causes illness. An idol purchased of ill gotten wealth leads to famine. An idol with less or more limbs results in difficulties to both friends and foes (49)

पडिमा रउद् जा सा करावय हति सिण्णि अहिमया ।

दुब्बलदव्वविणासा किसोअरा कुण्ह दुब्बिमव्व ॥ ५० ॥

A fierce idol (i.e. an idol with fierce look) destroys its owner and one with more limbs destroys the artisan. An idol with feeble limbs causes loss of money and the one with thin lips leads to famine, (50)

उद्धमुहो घणनासा अप्पूया तिरि ओह्ठिठि विन्नया ।

अइ घट्टविट्ठि असुहा हवइ अहो विट्ठि विग्घकरा ॥ ५१ ॥

An idol with upturned eyes causes loss of money and the one having sidewise look is not worth worshipping. An idol with staring look is inauspicious and one with downward look portends many difficulties (51)

चउभवसुराणआयुह्ठयतिकेसत उप्परे जइ ता ।

करणकरावणथप्पणहाराणप्पाण देसहया ॥ ५२ ॥

Idols of gods that are born in four forms of existence should not have their arms above their hair line. If they are (so) then it results in destruction of life and of country of the artisan of the one who asked to carve it and of the one who established it, (52)

चउवीस जिण भवग्गह जोइणि-चउसट्ठि वोर-जावप्पा ।

चउवीस जव्वल जविअणि बह्विहवइ मोलस-विअज्जुसुरो ॥ ५३ ॥

There are 24 Jina (tirthankaras) nine planets 64 the ascetics 52 champions 24 Yakṣas and Yakṣinis ten guards of directions (Dikpālas) and 16 goddesses of learning, (53)

नवनाह सिद्ध-चुलसी हरिहर बभ्रुव दान वार्द्धण ।
 बणक नाम आयुह बित्तरगाथाउ जाणिज्जा ॥ ५४ ॥

Nine protectors, (Navanathas), 84 Siddhas, Viṣṇu and Śiva, Brahmā, Indra and Dēnavas etc The description, marks, names, weapons of these are to be learnt from bigger treatises
 [Names of these are given in appendix II]

इति परम जैन धोचंद्राङ्गज ठक्कुर फेरु बिरचिते वास्तुसारे
 बिम्बपरोक्षाप्रकरण द्वितीय ।

Here ends the second chapter on examination of idols in the book giving essentials [of structure building by Thākura Feru, son of great Jaina (named) Chandra.

CHAPTER III

TEMPLES

भणिय मिहलखणाइ-बिम्बपरिकलाइ-सयलगुणदोस ।

सपइ पासायविही सखेवेण निसामेह ॥ १ ॥

Characteristics of houses are told as also the examination of idols along with their good and bad aspects Now a brief procedure of construction of a temple will be told, listen to it (1)

पढम गडडाविषर जलत अह कवकरत कुणह ।

कुम्मनिवेस अट्ठ खुरस्सिला तयणु मुत्तविही ॥ २ ॥

First dig a foundation trench upto ground water table or upto rock level Then lay (in the trench) the stone on which a tortoise is carved and eight foundation stones and afterwards proceed with layout (2)

पासायाओ अट्ठ तिहाय पाय च पोढ उवओ अ ।

तस्सद्धि निग्गमो होइ उववीट्ठ जहिच्छाण तु ॥ ३ ॥

Height of the plinth (upap'ṭha) may be 1/2 | 1/3 or 1/4 th that of the temple The offset (of the plinth) is one half its height The dimensions of the plinth however, may be taken as desired (3)

अडडयर फुल्लिज्जो जाडमुहो तह य कयवालो ।

गय-अस्स सीह नर-हस पचयरइ भवे पोठ ॥ ४ ॥

Astathara, Puspakantha, Jādyamukha, Kanī and also Kapotaki along with five layers having (rows of) elephants, horses, lions, men and swans (carved on them one above the other in that order) makes a plinth. (4)



Typical mouldings of a plinth

Fig. 31

सिरीयजयो महापद्मो नन्दावत्तो अ लच्छितिलओ अ ।
नरवेअ कमलहसो कुजरपासाय सत्त जिणे ॥ ५ ॥

Seven types of temples named Śrīvijaya, Mahāpadma, Nandya-varta, Laxmitilaka, Naraveda, Kamalahansa and Kuñjara are (auspicious) for establishing Jina idols (5)

बहुमेया पासाया अस्सखा विस्सकम्मणा भणिया ।
ततो अ केसरार्ह पणवीस भणामि मुल्लित्ता ॥ ६ ॥

There are many different types of temples and Visvakarmā had told infinite numbers of them. The essential 25 types of temples from them beginning from the type Kesari are described (6)

केसरि अ सब्बभट्टो सुनन्दणो नन्दिसालु नदीसो ।
तह मविरु तिरिवच्छो अभिअम्भवु हेमवतो अ ॥ ७ ॥

Kesari Sarvabhadra Sunandana Nandisala Nandiya also Mandira Śrīvatsa (Śrīvrkṣa) Amṛtodbhava and Hemavanta— (7)

हिमकुट्टु कईलासो पुहविजयो इवनीलु महनीलो ।
भूधर अ रयणकूडो वड्डुज्जो पडमरागो अ ॥ ८ ॥

Himakuta Kailāsa Prthvijaya Indranila Mahanila Bhudhara Ratnakūta Vaidurya and Padmaraga (8)

वज्जगो मुउडुज्जलु अइरावउ रायहसु गरुडो अ ।
वसहो अ तह य मेरु एए पणवीस पासाया ॥ ९ ॥

Vajranka Mukutojwala Airāvata Rajatāṇṣa Garuda and Vṛṣabha also Meru these are 11 (names of) 25 temples (9)

पणअडयाइत्तिहरे कमेण चउ वुडिड जा हवइ मेरु ।
मेरुपासायअडयसखा इगहियसय जाण ॥ १० ॥

(The first temple type i.e. Kesari) has five subspires (apḍakas) along with (inclusive of main) spire and their number increases orderly by four upto Meru (type of temple). Understand that numbers of subspires for Meru temple are 101 (10)

[Samarangana Sutradhāra (56 23-34) gives this characteristic of this temple type in more lucid manner]

एएहि उवज्जती पासाया विविहसिहरमाणाओ ।
नवसहस्स छसय सत्तर वित्थारगथाउ ते नेया ॥ ११ ॥

In this way, with the variety of numbers of the spires, 9670 types of temples are obtained Information on them is to be seen in big treatises (11)

चउरसमि उ खित्ते भट्टाइ दु बुद्धि जाव वावीसा ।
भायविराड एव सव्वेसुवि देवभवणेषु ॥ १२ ॥

A square (shaped) ground of all these types of temples is to be divided into eight to 22 parts by increasing the number of divisions by two (12)

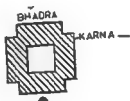


Fig 3 2 Horizontal mouldings of a plinth

[see Fig 3 6 also Ground plan of all these temples is square-shaped and in order to arrange different parts like bhadra pratibhadra etc it is to be divided into parts ranging from eight to 22 The number of divisions is increased by two According to Samarangana Sutra-dhāra the rule for dividing the ground plan of Kesarī and other types of temples is same but these temples according to this treatise are of sāndhāra type i e with a circumambulatory path]

चउरूणा चउमहा सव्वे पासाय द्दुति नियमेण ।
कुणस्सुभयदिसेहि वत्ताइ पडिहाति मदाइ ॥ १३ ॥

It is ruled that temples should have (at least) four corners and four offsets called bhādras. Half the offset on both the sides of the corner are called pratibhādras (13)

पडिरह वोलिजरया नदी सुकमेण ति ण सत्तदला ।

पल्लविय करणिक अवस्स भद्दस्स दुण्ह दिसे ॥ १४ ॥

Offsets called pratibhādras volinger and nandī are of three five and half of seven (i.e. $3\frac{1}{2}$) divisions respectively. On both the sides of the middle offset (bhādra) pallavikā and Kārnika are always to be provided (14)

दो भाय हवइ कूणो कमेण पाऊण जा भवे नदी ।

पाय एग दु सइइ पल्लविय करणिक भद्द ॥ १५ ॥

A corner is of two parts and with consecutive reductions in (the width and length) of offsets the (offset) nandī is of $\frac{3}{4}$ th parts. Pallavikā karnika and bhādra are of $\frac{1}{4}$ 1 and $2\frac{1}{2}$ parts respectively (15)

भद्द दसभाय तस्साओ मूलनासिय एग ।

पडणाति तिय सघाति य कमेण एयपि पडिरहाईसु ॥ १६ ॥

Divide half (the length) of the bhādra into ten parts out of which a mūlanāsika is one part (in width). The (widths and lengths) of other offsets are to be taken as $2\frac{3}{4}$ 3 $3\frac{1}{4}$ in the order upto pratiratha (16)

कूण पडिरह य रह भद्द मुहभद्द मूलअगाइ ।

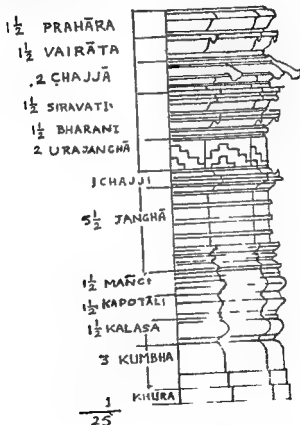
नदी करणिक पल्लव तिलय तवगाइ भूसणय ॥ १७ ॥

Corner pratiratha, ratha bhādra mukhabhādra are the main constituent parts (of a temple) whereas nandī karnika pallavikā tilaka and tavanga etc. are (its) adornments (17)

खर कुम्भ कलस फइवल मन्ची जघा य छज्ज उरजघा ।

मरणि सिरवट्टि छज्ज य वइराडु पहाह तेर थरा ॥ १८ ॥

Khura, kumbha, kalasa, kapotali, manci, jangha and chajji, urujanghā, bharani, siravati, chajja, veradu and pabaru are the thirteen layers (divisions of a wall from plinth to bottom of spire), (18)



MANḌOVARA

Fig 33

Typical mouldings of a wall (Mandavara)
(81)

इगतिवदिवद्दु तिसु कमि पणसडडा इग दु दिवद्दु दिवद्दो अ ।
 दो दिवद्दु दिवद्दु माया पणवीस तेर थरमाण ॥ १९ ॥

One, three $1\frac{1}{2}$ $1\frac{1}{2}$ $1\frac{1}{2}$, $5\frac{1}{2}$ one, two, $1\frac{1}{2}$, $1\frac{1}{2}$, two, $1\frac{1}{2}$ and $1\frac{1}{2}$ parts totalling to 25 are the measurements of 13 layers (from bottom to top) (19)

पासायस्स पमाण गणिज्ज सहभित्ती कुभगयराओ ।
 तस्स य दस भागाओ दो दो भित्ती हि रसगम्भे ॥ २० ॥

Dimensions of a temple are to be measured along with that of (outside of) wall at kumbha layer Out of the ten divisions of that (measure) walls are of two divisions each (i e four divisions for two walls on opposite sides) and the sanctuary is of six divisions (20)

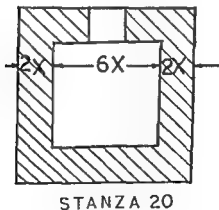


Fig 3 4

Thickness of walls of a sanctuary

इगदुतिचउण हत्ये पासाइ खुराउ जा पहाख्यरो ।
नवसत्तपणतिण्णं अंगुलजुत्तं कमेणुदयं ॥ २१ ॥

Height of a temple from khura to paharu layers with one, two three, four and five hastas width is obtained by adding nine, seven five, three and one angula in respective widths. (21)

Width of a temple (hasta and angula)	1'-0"	2'-0"	3'-0"
Height of a temple (... ..)	1'-9"	2'-7"	3'-5"
4'-0" 5'-0"			
4'-3" 5'-1"]			

इच्छाई खवाणंते पडिहत्थे चउदसमुलविहोणा ।
इअ उदयमाण भणियं अओ य उइइं सिहरं ॥ २२ ॥

To calculate the height of a temple having width (ranging from six hastas) to 50 hastas, decrease 14 angulas for every increase in the hasta. Thus a measure of the height (of a wall) is given, on the top of it will be a spire (22)

[Let us assume that a temple 20 hastas wide is to be constructed. Then the height of temple = $5'-1'' + (15-15 \times 0'-14'')$
= $5'-1 + (15'-8'18'') = 11'-7''$

A temple of 50 hastas width will have the height of 23' 19".
One prime means hasta and two primes means angula]

इणु पाऊणु भूमजु नागर सत्तिहाउ दिवइदु सप्पाउ ।
दाविइसिहरो दिवइदो सिरिवच्छो पऊण दूणो य ॥ २३ ॥

Height of Bhūmja type (temple) is $1 \frac{3}{4}$ (times its width)
Height of Nāgara type is $1 \frac{1}{3}$, $1 \frac{1}{2}$ and $1 \frac{1}{4}$ (times its width)
The (height of) Drāvida type spire is $1 \frac{1}{2}$ (times its width) and that of Śrīvasta is $1 \frac{3}{4}$ (23)

छज्जउड उवरि तिहु दिसि रहियाजुअविब उवरि उर सिहरा ।
कूणहि चारि कूडा दाहिण वामाणि दो तिलया ॥ २४ ॥

On each of the three sides (except the front one) on the top of the chajja an image with rathikā is to be placed and above it must be provided the urusṅga (i.e. an andaka a subspire) On the corners there shall be four (karna) kutas and on right and left sides of (each of them) will be two t lakṣas (24)

उरसिहरकूडमज्ज सुमूलरेहा य उवरि चारिलया ।
अतरकूणहि रिसो आमलसारो अ तस्सुवरे ॥ २५ ॥

In between urusṅga and karna kutas and above the principal one (of the spire) provide four creepers Provide images of sages in the re entrant corners of the creepers An amalasarā is located above them (the images of sages) (25)

पडिरहबिकत्रमज्ज आमलसारस्स वित्थरवधुदय ।
गीवडय चडिकामलसारिय पऊण सवाउ इविकके ॥ २६ ॥

Width of the amalasarā should be upto the middle of the hypotenuses of prat rithas and its height is one half of its width The neck (grivā) andaka candr ka and amalasar kā are 3/4 1 1/4 one and one parts respectively (26)

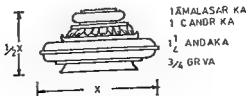


Fig 3 5

Mouldings of Āmalasarā

आमलसारयमज्जे चदणखट्वासु सेयपट्टचुआ ।

तस्सुवरि कणयपुरिस घयपूरतयो य चरकलसो ॥ २७ ॥

In the centre of the amalasara a (small) cot made of sandal wood, covered with white silk cloth, is placed On its top is kept a golden image of a man and a sacred pot full of ghee (27)

पाहणकट्टिट्टमओ जारिसु पासाउ तारिसो कलसो ।

जहसत्ति पइट्ट पच्छा कणयमओ रयणजडिओ य ॥ २८ ॥

The pinnacle (kalasa) is made of the same material, stone wood or bricks of which the temple is constructed After the performance of the establishment rites, a pinnacle made of gold or jewel may be placed (28)

छज्जाउ जाव कथ इग वीस विभाग करिवि तत्तो अ ।

नयआइ जावतेरस दोहुदये हवइ सउणासो ॥ २९ ॥

Distance between chajja and skandha (shoulder) of the temple is divided in 21 parts The height of sukanasa ranges from 9 th part to 13 th part with the increment of two parts (29)

[The height of a sukanasa is from 9 th to 11 th or from 9 th to 13 th part of the temple see Fig 36]

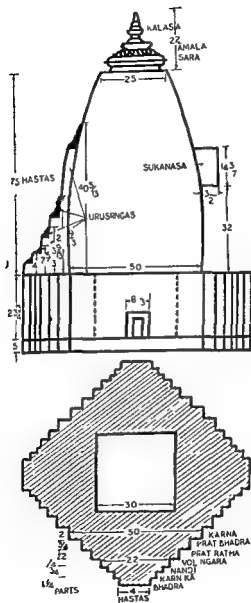


Fig 36

Plan and elevation of a typical temple
(86)

उदयद्वि विहितं पिंडो पासायनिलाडित्तक च तिलचन्च ।
तस्सुवरि हवइ सोहो भडपकलसोयरस समा ॥ ३० ॥

The offset of the sukanasa from the spire is equal to half its height Sukanasa is (like) a tilaka of the three foreheads of the temple On the top of it is placed an image of a lion The lion is kept at the same level as that of the top of the pinnacle of the mandapa (30)

सुह्य इग वारुमय पासाय कलस दड मवकडिअ ।
सुहकट्ठ सुविटठ कोर सोसिमखयर जण महुव ॥ ३१ ॥

It is auspicious if the temple pinnacle, flag-pole and mukhadi are made of (only) one type of wood For (building) an auspicious and compact temple, use wood of trees śāma khaira anjana and mahuva (31)

नीरतलबलविभत्तीभद्विणा चवरस च पासाय ।
फसायार सिहर करति जे ते न नदति ॥ ३२ ॥

If the foundation of the temple is not reaching the ground water table and is square in shape but without central offsets (bhadrās) and ■ having a spire of phausana type then one who builds such a temple will not have a happy life (32)

अङ्गुलाइ कमसो पायगुलबुडिठकणयपुरिसो य ।
कीरइ धुव पासाए इगहत्याई खवाण ते ॥ ३३ ॥

For temples of Dhruva (type) with width ranging from one to 50 hastas the length of the golden image of the man ■ to be one half angula which ■ increased by 1/4 th angula for each increase in the width by one hasta (33)

[This has ■ reference with stanza 27 For a house of one hasta length the image is 1/2 angula long For a house of 50

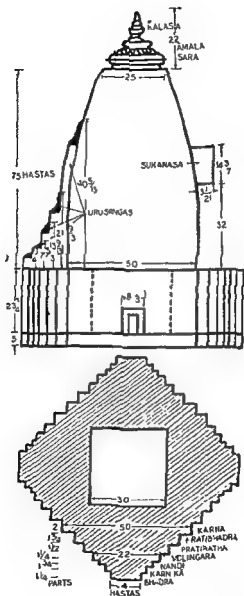


Fig 3 6

Plan and elevation of a typical temple.

उदयद्वि विहिअ पिंडो पासायनिलाडतिक च तिलउच्च ।
तत्सुवरि हवइ सोहो मडपकलसोयरस समा ॥ ३० ॥

The offset of the sukanasa from the spire is equal to half its height Sukanasa is like a tilaka of the three foreheads of the temple On the top of it is placed an image of a lion. The lion is kept at the same level as that of the top of the pinnacle of the mandapa (30)

सुह्य इम वारुमय पासाय कलस वड मवकट्टि ।
सुहकट्ठ सुदिट्ठ कोर सोत्तिमसयर जण महुव ॥ ३१ ॥

It is auspicious if the temple pinnacle flag pole and makkadi are made of (only) one type of wood For (building) an auspicious and compact temple, use wood of trees śama khaira anjana and mahuva (31)

नीरतलदलविभत्तोमद्विणा चउरस च पासाय ।
फत्तापर सिहर करत्ति जे ते न नयत्ति ॥ ३२ ॥

If the foundation of the temple is not reaching the ground water table and is square in shape but without central offsets (bhadrās) and is having a spire of phansana type then one who builds such a temple will not have a happy life (32)

अट्टगुलाइ कमसो पायगुलबुडिडकणयपुरिसो य ।
कीरइ ध्रुव पासाए इगहत्थाई खवाण ते ॥ ३३ ॥

For temples of Dhruva (type) with width ranging from one to 50 hastas the length of the golden image of the man is to be one half angula which is increased by 1/4 th angula for each increase in the width by one hasta (33)

[This has a reference with stanza 27 For a house of one hasta length the image is 1/2 angula long For a house of 50

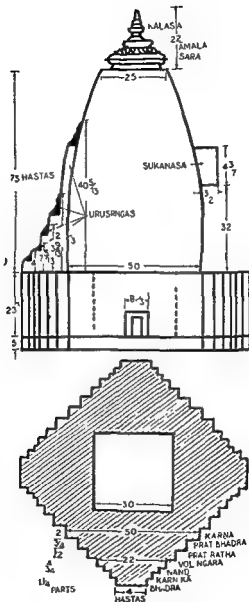


Fig 36

Plan and elevation of a typical temple
(86)

उदयद्वि विहिअ पिढो पासायनिलाडतिक च तिलउच्च ।
तस्सुवरि हवइ सोहो मडपकलसोयरस समा ॥ ३० ॥

The offset of the sukanasa from the spire is equal to half its height Sukanasa is (like) a tilaka of the three foreheads of the temple On the top of it is placed an image of a lion The lion is kept at the same level as that of the top of the pinnacle of the mandapa (30)

सुह्य इग वारुमय पासाय कलस वड मयकडिअ ।
सुहकदठ सुदिठ कोर सोसिमखयर जण महुव ॥ ३१ ॥

It is auspicious if the temple pinnacle, flag-pole and makkadi are made of (only) one type of wood For (building) an auspicious and compact temple, use wood of trees śāśama, khaira, anjana and mahuva. (31)

नीरतलदलविभत्तीमह्विणा चउरस च पासाय ।
फसायार सिहर करति जे ते न नदति ॥ ३२ ॥

If the foundation of the temple is not reaching the ground water table and is square in shape but without central offsets (bhadrās) and is having a spire of phansana type then one who builds such a temple will not have a happy life (32)

अद्वगुलाइ कमसो पायगुलबुद्धिकणयपुरिसो य ।
कीरइ ध्रुव पासाए इगहत्याई खवाण ते ॥ ३३ ॥

For temples of Dhruva (type) with width ranging from one to 50 hastas the length of the golden image of the man is to be one half angula which is increased by 1/4th angula for each increase in the width by one hasta (33)

[This has a reference with stanza 27 For a house of one hasta length the image is 1/2 angula long For a house of 50

hastas length the golden image should be of $1/2 + 12\frac{1}{4} = 12\frac{3}{4}$ angulas]

इगहृत्य पासाए दड पडणगुल भवे पिड ।

अद्वगुलबुडिदकमे जाकरपतास कछुदए ॥ ३४ ॥

For a temple of width of one hasta, the flag pole should be $3/4$ angula thick. For each increase in the width (of a temple) by one hasta (the thickness of the flag pole) is to be increased by $1/2$ angula. The height of the flag pole should be equal to hypotenuse of the temple (34)

[The height of the flag pole is equal to $\sqrt{2} \times$ width of the temple Fig 37]

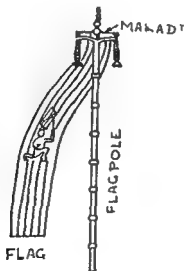


Fig. 37

निष्पन्ने वरसिहरे धयहीणमुरालयमि असुरठिई ।

तेण धय धुव कीरइ दडसमा मुखसुवखकरा ॥ ३५ ॥

Once the beautiful spire is constructed but the temple is without a flag then it becomes the abode of asuras. A flag of length equal to that of the flagpole is to be raised. It gives happiness of total liberation of the soul (35)

पासायस्स बुवार हत्थ पइ सात्तसमुल उदए ।

जा हत्थ चउक्का हुति तिण बुग बुडिड कमाडपत्तास ॥ ३६ ॥

The height of a door of a temple is 16 angulas for its each hasta width upto four hastas then it is increased by three angulas for each increase in width by one hasta upto eight hastas and then it is increased by two angulas for each increase in width by one hasta upto 50 hastas (36)

[Width of a temple (hastas)	1	4	5	8	9	10	20	50
Height of the door (angulas)	16	64	67	76	78	80	100	160

उदयघ्नि वित्थरे बारे आयदोसविसुधए ।

अगुल सड्ढमध वा हाणि बुढढी न वूसए ॥ ३७ ॥

Width of a door is one-half its height. If the measures of the door are increased or decreased by one half one or 1 1/2 angulas for removing the fault of an aya etc then that is not a wrong (dimension) (37)

नित्साडि बारउत्ते विव साहेहि हिडिड पडिहारा ।

कुणहि अट्टदिसिवइ जघा पडिरहइ पित्तखणय ॥ ३८ ॥

An image is positioned on the lintel of a door, images of doorkeepers are (located) at the lower portion of the pillars (of a door). Images of eight Dhkpalas are placed at the corners pratibhaktas and at the jangha part (38)

पासायतुरियभागप्पमाणबिंब स उत्तम भणिय ।

रावट्टरयणविद्धुमधा उमय जहिच्छ माणवर ॥ ३९ ॥

An idol of 1/4 th the dimensions of a temple is said to be the best. An idol made of quartz, jewels, coral or metal is (also) good even if it is of any desired dimensions (i.e. other than given above) (39)

वसभायकद्वार उदुवर उत्तरग मग्गेण ।

पढमसि सिवदिट्ठी धीए सिवसत्ति जाणेह ॥ ४० ॥

Distance between a lintel and a threshold of a door is divided into ten parts. It is known that the eye-sight of (Lord) Śiva is at the first part and that of his consort (Pārvatī) is at the second part (40)

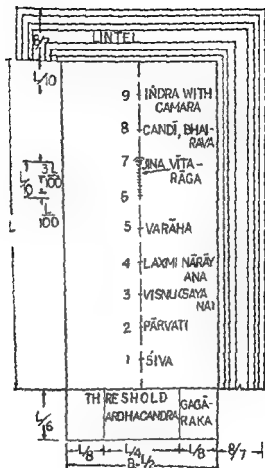


Fig 38 Locations of eye levels of different idols

सयणासनसुर तदए लच्छीनारामण चउत्थे अ ।

वाराह पचमए छट्ठसे लेवचित्तस्स ॥ ४१ ॥

The eye sight of (Viṣṇu) in lying pose is at the third and that of Laxmī-Narajana is at the fourth part (The eye sight) of the Boar incarnation is at the fifth part and that of an idol made of earth or lime or bricks or that of a painting is at the sixth part (41)

सासनसुरसत्तमए सत्तमसत्तसि वीयरगस्स ।

चडियभइल्लअउसे नेवमिदा छत्तचमरधरा ॥ ४२ ॥

Eye-sight of the ruling god (Lord Jina) is at the seventh part and that of Vītaragadeva (God who has renounced all wishes) is at the seventh subpart of the ten subparts of the seventh division. Eye-sight of Candī and Bhairava is at the eighth part and at the ninth part that of the bearer of umbrellas and camara (42)

दसमे भाए सुन्न जवला गधज्ज रक्ससा जेण ।

हिट्ठाउ कमि ठविज्जइ सयलसुराणं च दिट्ठी अ ॥ ४३ ॥

The tenth part should be void of any eye-sight (of gods) as that is the region where Yaksas, Gandharvas and Rakṣāsas stay The order of eye sights (given above) of all the gods begin from the bottom of the doorway (43)

भागदु भणतेगे सत्तमसत्तसि विट्ठि अरिहता ।

गिहदेवालु पुणेव कीरइ जह होइ बुद्धिंकर ॥ ४४ ॥

It is opined by some that (the distance between the lintel and the threshold of) the door is divided into eight parts Eye-sight of Arihanta should be at the seventh subpart of eight subparts of the seventh division If this is done in a temple located in the house then that results in prosperity (of the owner) (44)

गन्धपिहृद्दणसा जवखा पढमसि देवया वोए ।

जिणकिण्हरवी तइए वभु चउत्थे सिवं पणगे ॥ ४५ ॥

Half the length of the sanctuary is divided into five parts Images of Yakshas are placed in the first part goddesses in the second Jina, Kṛṣṇa and Śun in the third, Brahmā in the fourth and idol of Śiva is placed in the fifth part (45)

नहु पग्गे ठाचिज्जइ लिग गग्गे चइज्ज नो कहवि ।

तिलअद्ध तिलमिस्त ईसाणे किपि आसरिओ ॥ ४६ ॥

Śiva liṅga is never located in the centre of the sanctuary, But if it has to be located in the centre then it is to be moved by one-half or one tula (at least away from the centre) towards north-east direction (46)

भित्तिल्लगविब उत्तमपुरिस च सम्बहा असुह ।

चित्तमय नागाय हवति एए महावेण ॥ ४७ ॥

An idol (of a god) or an image of a godly man should not be placed in contact with a wall If it is a painting or an image of a serpent etc then it may be drawn on or placed on a wall (47)

जगई पासायतरि रसगुणा पच्छा नवगुणा पुरओ ।

वाहिणवामे तिडणा इअ भणिय खित्तमज्जाय ॥ ४८ ॥

The distance between a temple (wall) and a jagati is six-times (the width of a temple) on its backside, nine-times in the front and three times on the right and left sides This is said to be the limit of the ground for a temple (48)

पासायकमलअग्गे गूढवस्सयमडव तओ छक्क ।

पुण रयमडव तह तोरणसवलाणमडवय ॥ ४९ ॥

In front of the lotus (i e sanctuary) of a temple, there is a (gudha) mandapa then a mandapa of six parts (sadranga), then a dance hall (ranga mandapa) and in front of it is a balana mandapa with ornamental arch (49)

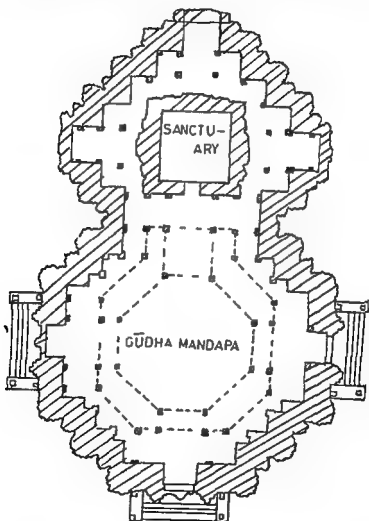


Fig 39 Plan of a Sāṅghara temple with gūdha mandapa (94)

वाहिणवामदिर्सेहि सोहामदपगउवखनुअसाला ।

गोप नट्टविणोय गघन्वा जत्थ पकुणति ॥ ५० ॥

On right and left sides of the gēdha mandapa are located sobha mandapas and salas with windows where Gandharvas enjoy themselves with music, dance and frolic (50)

पासायसम विउण विउद्धय पऊणवुण वित्थारो ।

सोधाणतीवणउदये चउदये चउवोओ मडवा हति ॥ ५१ ॥

The width of mandapas is equal to or twice or $1\frac{1}{2}$ times or $1\frac{3}{4}$ th times that of the sanctuary At the entrance of the mandapa where there are three or five steps small mandapas (pragīvas) with four pillars are provided (51)

कुभीयसभरणसिरपट्ट इयपचयऊणसप्पाय ।

इय इअ नय भायकमे मडववट्टाउ अट्टुवये ॥ ५२ ॥

The height of pillars (in a mandapa) is equal to one half the width (diameter) of the inscribed circle of a mandapa Kumbhī (curvilinear portion like a pot) pillar (part), bharaṇa sirivhī and paṭṭa are one, five $\frac{3}{4}$, $1\frac{1}{4}$ and one parts respectively out of total nine parts (52)

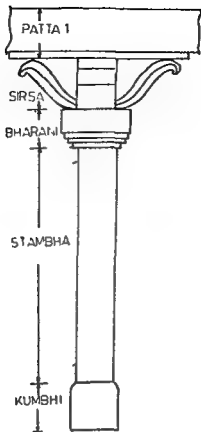


Fig 3 10

Divisions of a pillar

पासायमट्टमसे पिंड मक्कडिअ कलसयभस्त ।

दसमसि बारसाहा सपडिग्घउ कलसु पडणद्वणुदये ॥ ५३ ॥

Thickness of makkadi (of the flag pole), pinnacle and pillar
 8th part (of the width) of the temple Width or jambs 1/10

part (of the width of the temple) Height of the pinnacle = $1 \frac{3}{4}$ times its width (53)

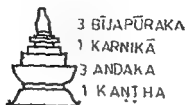


Fig 3 11 Mouldings of a stupa

जलनालियाउ करिस करतरे चउ अवा कमेणुच्च ।
जगई अ भित्तिउदए छज्जइ समचउदित्तेहि पि ॥ ५४ ॥

Depth of water drain is four yavas for a temple of (width of) one hasta. The depth of drain increases by four yavas for each increase in width by a hasta of a temple. Drain is provided in all four sides of a jagati (plinth) and (also) above the chajja part of the wall (54)

आइपट्टस्स हिट्ठ छज्जइ हिट्ठ च सत्त्वसुत्तेग ।
उदुवर सम कुम्भि अ यम समा यम जाणेह ॥ ५५ ॥

Mouldings below the patia and also below chajja (of the wall on all four sides) should be at the same level. Kumbhis of all pillars should be at the same level as the threshold (of the door) and (different) parts of all pillars should (also) be at the same level (55)

अग्गे दाहिण-वामे अट्ठट्ठजिनिदगह चउवीस ।
सूलसिखागाउ इम पकोरए जगइ मज्जम्मि ॥ ५६ ॥

(In case) 24 tīrthnkars are to be housed, then (they are arranged) on the jagatī in the centre, above the principal stone (idol in the temple) in front, and left and right sides of the temple, eight on each side. (56)

रिस्हाई जिणपंती सोहदुवारस्स बाहिणविसाओ ।

ठाविज्ज सिद्धि मग्गे सब्बेहि जिणालए एव ॥ ५७ ॥

Row of Rśabha and other Jinas is begun from right side of the lion-gate and arranged around the temple in the way the earth moves (i.e. in clockwise direction) This is the rule for all (types of arrangements) of Jina houses (57)

चउतीसतित्यमज्जे जं एगं मूलनायग हवइ ।

पत्तोइ तस्स ठाणे सरस्सई ठवसु निग्घतं ॥ ५८ ॥

It is said that in 24 Tīrthankaras, whichever is the principle deity (that is established in the temple), in its place in the row a statue of Saraswatī is to be positioned (58)

चउतीसवामबाहिण नवपुट्ठि अट्ठ पुरओ अ वेहरयं ।

मूलपासाय एगं बावण्णजिनालये एव ॥ ५९ ॥

34 small temples on right and left sides, nine in the back side and eight in the front and the principal temple makes (the total of) 52 temples of Jinas (59)

पणवीसं पणवीसं बाहिणवामेसु पिट्ठि इक्कारं ।

दह अग्गे नायव्व इअ बाहस्सरि जिणिदालं ॥ ६० ॥

25 temples on right and 25 on left side, 11 in the backside and ten in the front (and principal temple) makes (a total of) 72 Jina temples. (60)

अगविभूषणसहिज पासाय सिहरबद्धकट्टमय ।।

नहु गेहे पदज्जइ न धारिज्जइ किंतु जत्तु वर ॥ ६१ ॥

A wooden temple with all its constituent parts and adornments with attached spire is not worthy of worship in a house and should not be kept (in a house), but it is best to carry it during pilgrimage (61)

[Refer stanza 17 for the meaning of terms constituent parts and adornments of a temple]

जत्त कए पुणु पच्छा ठविज्ज रहसाल अहव मुरभवणे ।

जण पुणो तत्सरिसो करेइ जिणजत्तवरसघो ॥ ६२ ॥

After returning from the pilgrimage (such a temple) is to be kept in a chariot-house or in the god's abode (i.e. in a temple) so that it might be used again by a group going to pilgrimage of Jina temples (62)

गिह्देवालय कोरइ बाहमयविमाणपुष्पय नाम ।

उयबोड पोढ करिस जहुत्त चउरस तस्सुवरि ॥ ६३ ॥

A temple to be used in a house should be a vimana of Puspaka type. It should have a plinth adhivithana flooring and is to be square in shape. (63)

चउथम चउदुवार चउतोरण चउदिसेहि छन्जउड ।

पच्चकणवीरसिहर एग दुतिवारगसिहर वा ॥ ६४ ॥

There are four pillars four doors four adorned archways and four cliays on all four sides. There are five spires like a karna kara flower (one spire in the centre and remaining four in four

directions) or there are one two or three doors with (only) one spire (64)

[This is the description of Puspaka type Vimana]

अहं भित्तं छज्जं उवमा मुरालय आडं मुद्धं कायव्यं ।
समचउरसं गच्छे ततो अ संवायडं उदएसु ॥ ६५ ॥

A temple with walls, chajja etc, should have proper nya Its sanctuary is square in shape and its height = $1 \frac{1}{4}$ times (its width) (65)

गच्छमाओ हवइ छज्जु सवाउ सतिहाउ दिवइदु वित्थारे ।
वित्थाराओ सवाओ उवयेण य निग्गमे अट्ठो ॥ ६६ ॥

Width of a chajja is $1 \frac{1}{4}$ $1 \frac{1}{3}$ or $1 \frac{1}{2}$ times the width of the sanctuary The height (of chajja) is to be $1 \frac{1}{4}$ times (its) width and its offset is one-half its width) (66)

छज्जउडं थभत्तोरणं जुअ उवरे मडओयमं सिहरं ।
आलयमज्झं पडिमां छज्जयं मज्झमिं जलवट्ठं ॥ ६७ ॥

A temple (in the house) with, chajja, pillars and an adorned archway should have a spire like that of a mandapa An idol is placed in the sanctuary and a water-drain = kept at the chajja (67)

[See stanza 54 for description of drains]

गिहदेवालयसिहरे घयवडं नो करिउच्चइ कयावि ।
आमलसारं कलसं कीरइ इअ भणियं सत्थाहि ॥ ६८ ॥

Never provide a flag pole on the spire of a temple used in a house Amalasara, pinnacle are to be provided as given in śāstras (68)

तिरिघधकलसकुलसभवेण चदासुएण फेरेण ।

कत्ताणपुरठिएण य तिरिबिखउ पुट्वसत्थाइ ॥ ६९ ॥

सपरोवगारहोऊ नयणमुणिरामचद्र वरिप्सम्मि (1372) ।

विजयदशमीइ रइअ गिहपडिमात्तवखणार्इण ॥ ७० ॥

An Kalyana (or Kannana) pura, Feru, son of Candra of noble Dhandhakalasi family has studied old treatises and written (this work) on characteristics of houses and images so as to be useful to him and to others. It is completed on the tenth day, named Vijaya-dasami of the Vikrama year of 1372 (69 and 70)

इति परमर्जन थीचद्वागज ठक्कुर फरु विरचिते वास्तुसारे
प्रासादविधि प्रकरण समाप्त ।

Here ends the third chapter on temple building in the book of essentials of structure building by Thakkura Feru, son of the great Jaina (named) Candra

समाप्त थीवास्तुसारप्रकरण ।

The book of essentials of structure building also ends here

APPENDIX I

Sr no	Jina	Jina mark	Śāsana Deva (Yaksa)	Śāsana Devi (Yakṣiṇi)
1	Ādinaṭha (Kṣabha III va)	Bullock	Gomukha Yakṣa	Cakresvarī III vi
2	Ajānātha	Elephant	Mahā Yakṣa	Ajānātha
3	Kambhāva nātha	Horse	Trimukha Yakṣa	Durūtī
4	Abhināṣana Jina	Monkey	Isvara Yakṣa	Kāśī
5	Sumatānātha	Heron (Ardeotis)	Tumburu Yakṣa	Mahākālī
6	Īśāmaprabhā Jina	Lotus	Kusuma Yakṣa	Acuṭasādhā
7	Suparva Jina	Sausāṭa	Māṅga Yakṣa	Sāntā
8	Candraprabhu Jina	Moon	Vajra Yakṣa	Jvālā (Bhṛkūṭa)
9	Samatā Jina	Crocodile	Ajita Yakṣa	Sutārā
10	Sāta Jina	Śrīvastā	Brahma Yakṣa	Aśoka
11	Śreyāna Jina	Rhino	Isvara Yakṣa	Mānava (Śrīvastā)

12	Vamupujya jina	He-buffelo	Kumara Yaksa	Pracanda (Pravara)
13	Vimalanātha	pig	Samukha Yaksa	Vidita (Vijayā)
14	Anantanaātha	Heron (syena)	Patala Yaksa	Ankusa
15	Dharmanātha	Vajra	Kinnara Yaksa	Kandaipa (Pannagā)
16	Śantinātha	Deer	Garuda Yaksa	Nirvanī
17	Kunthunātha	He goat	Gandharva	Bala
18	Aranātha	Nandyavarta	Yaksendra	Dharinī
19	Mallinātha	Kalasa	Kubera Yaksa	Vairotya
20	Munisuvrata Jina	Tortoise	Varuna Yaksa	Varadatta
21	Naminātha Jina	Blue Lotus	Bhṛkūti Yaksa	Gandhari
22	Neminātha jina	Couch	Gomedha Yaksa	Ambika
23	Paravanātha Jina	Serpant	Parsva Yaksa	Padmavati
24	Mahāvīra jina	Lion	Matanga Yaksa	Sidhayika

APPENDIX II

A) Names of 16 goddesses

- | | |
|----------------------|-------------------------------|
| 1 Rohini Devī | 9 Gaurī Devī |
| 2 Prajñapti Devī | 10 Gandhāri Devī |
| 3 Vajrasankhala Devī | 11 Sarvastrī (Mahajvālā) Devī |
| 4 Apraticakra Devī | 12 Manavī Devī |
| 5 Vajrankuṣā Devī | 13 Vairotyā Devī |
| 6 Purusadattā Devī | 14 Achhupta Devī |
| 7 Kālī Devī | 15 Manas Devī |
| 8 Mahakālī Devī | 16 Mahamānsī Devī |

B) Ten Guardians of directions

Direction	Guardian
East	Indra
East South	Agni
South	Yama
South West	Nirṛti
West	Varuna
West North	Vayu
North	Kubera
North East	Isa
Downward	Nagī Deva
Upward	Brahma Deva

C) Nine Planets

- | | | | |
|-----------|---------|----------|-----------|
| 1 Sun | 2 Moon | 3 Mars | 4 Mercury |
| 5 Jupiter | 6 Venus | 7 Saturn | 8 Rahu |
| | | 9 Ketu | |

APPENDIX II

A) Names of 16 goddesses

- | | |
|-----------------------|--------------------------------|
| 1. Rohiṇī Devī | 9. Gaurī Devī |
| 2. Prajñapti Devī | 10. Gandhārī Devī |
| 3. Vajraśṛṅkhalā Devī | 11. Sarvastrā (Mahājwala) Devī |
| 4. Apraticakrā Devī | 12. Mṛṇavī Devī |
| 5. Vajrāṅkuśā Devī | 13. Vairotyā Devī |
| 6. Purusadattā Devī | 14. Achhuptā Devī |
| 7. Kālī Devī | 15. Mānasī Devī |
| 8. Mahākālī Devī | 16. Mahamānsī Devī |

B) Ten guardians of directions

Ditection	Guardian
East	Indra
East-South	Agni
South	Yama
South-West	Niṣṭi
West	Varuna
West-North	Vāyu
North	Kubera
North-East	Īśa
Downward	Nāga Deva
Upward	Brahma Deva

C) Nine Planets

- | | | | |
|------------|-----------|------------|------------|
| 1. Sun, | 2. Moon, | 3. Mars | 4. Mercury |
| 5. Jupiter | 6. Venus, | 7. Saturn, | 8. Rāhū |
| | | 9. Ketū | |

APPENDIX II (Contd.)

D) 64 Yoginis

1	Vahudī	33	Dabhra	49	Mahamaya
2	Vālī	34	Rasa	50	Ekallavī
3	Kavilī	35	Marasa	51	Aśapura
4	Kāgī	36	Kṛīḍalā	52	Īsvari
5	Kumārī	37	Manukya	53	Pippalā
6	Jalāntarā	38	Kālīkā	54	—
7	Nilakāṭhī	39	Harasiddhī	55	Vinzavāsini
8	Śrīvālī	40	Bajṭī	56	Hidimbā
9	Pāras	41	Kosala	57	Sunarekha
10	Dunatrī	42	Mayurātī	58	Jalindhari
11	Sankarā	43	Abhākuma	59	Svasipalī
12	Pingalā	44	Jayā	60	Hivapadāsī
13	Anangasāṭhā	45	Vijayā	61	Hivapatānjī
14	Dahulārī	46	Netrī	62	Himasalini
15	Śrīcār्या	47	Vineta	63	Himesvari
16	Nandā	48	Bhelasī	64	Mahalaya
17	Śrīmangalā				
18	Śrīsiddhā				
19	Śrīsarvā				
20	Śrīmahanā				
21	Amara				
22	Sanasa				
23	Manasā				
24	Viśaharā				
25	Alabhī				
26	Agriyā				
27	Vasṭakumārī				
28	Dhavalakumārī				
29	Bhimbhālā				
30	Sankarini				
31	Jalamalini				
32	Mahābhārī				

